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JUPITER THEATRE, INC., 1951-1954:

THE LIFE AND DEATH OF TORONTO'S FIRST PROFESSIONAL, FULL-TIME THEATRE

by

TERRY KOTYSHYN

©

A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE
OF

MASTER OF ARTS

DEPARTMENT OF DRAMA

EDMONTON, ALBERTA

SPRING, 1986

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THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled JUPITER THEATRE, INC., 1951-1954: THE LIFE AND DEATH OF TORONTO'S FIRST PROFESSIONAL, FULL-TIME THEATRE submitted by TERRY KOTYSHYN in partial fulfilment of the requirements for the degree of MASTER OF ARTS.

....
(Supervisor)

James V. DeFelice
....

....

Date: June 13, 85

DEDICATION

This thesis is dedicated to Jerry and Anne Kotyshyn for their never ending support.

ABSTRACT

"Jupiter Theatre Inc., 1951-1954" traces the efforts of a group of Canadian theatre practitioners in its quest to establish Toronto's first full-time professional theatre.

This study commences with a brief exploration of the economic, political, social, and cultural forces which affected Canada at mid-century and influenced the individuals who formed Jupiter.

It then proceeds to outline the formation of the theatre. Specifically, it identifies the individuals who comprised the founders--the board of directors, the aims and objectives, and the function and responsibilities.

Jupiter continued to produce plays for two-and-a-half seasons. A detailed examination of each play in chronological order focuses on: the actors; directors; designers; Canadian playwrights; production values; the criticism; audience response; and financial outcome.

The study concludes with an assessment of the factors which contributed to Jupiter's eventual demise and a review of its accomplishments.

PREFACE

"Jupiter Theatre Inc., 1951-1954" traces the life of a Canadian theatre from its beginnings in 1950 to its eventual disbandment in 1954. The intention of its founders was to establish a fully professional theatre in Toronto in order to develop Canadian talent, to produce Canadian and international plays of high artistic and entertainment quality, and to improve production standards in Canada.

Jupiter Theatre Incorporated - from this point on referred to as Jupiter or Jupiter Theatre - was the first professional, full-time theatre establishment in Toronto. Gage Canadian Dictionary defines "professional" as "making a business or trade of something that others do for pleasure." In reference to theatre in general, this would include all individuals whose major occupation is theatre and who are receiving remuneration for their efforts. This definition, when applied specifically to Jupiter, includes the theatre managers, the directors, actors, designers, stage managers, and backstage crews. A second definition, but equally relevant, is "undertaken or engaged in by professionals rather than amateurs," the connotation of which implies an elevated quality or standard to the trade or business, above the capabilities of amateurs - a crucial factor when analysing Jupiter's achievements. The second term, "full-time," according to Gage, is "for the usual or normal length of time." This definition, as it pertains to theatre, relates to the operational times of a production season extending from fall to spring, characteristic of most regional theatres in Canada. The third and final term used to distinsuish its functions and operations from those of a resident company or from an artistic director hired for a specific theatre is "establishment." Again we quote from Gage: "an organized body of people maintained for a purpose." Jupiter consisted of a seven-member board of trustees which was responsible for overseeing and controlling all productions under the Jupiter name.

A theatre is an extremely complex institution which encompasses many elements - acting, directing, design, playwriting, criticism, management, and audience response. This thesis touches on all of these elements but only as they relate to Jupiter. The space devoted to each varies according to its importance and to availability of information. Furthermore, since a theatre's growth cannot be divorced from the forces which shape it, this study also examines the external influences in Canada which affected Jupiter's inception and development.

Chapter I introduces the study. Chapter II presents an overview of the economic, political, social, and cultural attitudes and events in Canada after World War II which influenced the individuals who formed Jupiter. The overview illustrates the underlying situation which set the stage for a recognition of the arts, specifically theatre, as an integral facet of Canadian culture. Chapter III outlines the specific events which led to the formation of Jupiter, the structural organization of the theatre, and the mandate which guided its board of directors in play selection and in quality and style of production control. Chapters IV, V, and VI chronicle the plays produced by Jupiter during the two and one half seasons of its existence. Included are descriptions of some of the productions; brief biographies on the careers of the major actors, directors, and designers up to their involvement with Jupiter; information about the playwrights; brief scenarios of the premiered Canadian works; and critical responses to each production as well as the resulting implications and influences on the financial status of the theatre. Chapter VII assesses the circumstances that resulted in the collapse of Jupiter, examines its achievements, and analyzes the effects of these achievements.

The availability of information on this topic and the difficulty of access merit brief comment. The more specific aspects and the many details are obtained from private documents, press releases, memorabilia, theatre programs, and, most importantly, from conversations and interviews with some of the participants. Secondary sources include reviews and articles from Toronto dailies which present a general accounting of Jupiter's evolution.

History undocumented is lost to time, and time has already taken its toll in personnel, in the availability of some pertinent information, and in the recollection of specifics. Jupiter's contributions and achievements are important elements in the growth of theatre in Canada, and although other information may surface which could corroborate or modify these findings and observations, the intent of this study is to preserve the information that currently exists and to correct the misinformation that has developed.

ACKNOWLEDGEMENTS

I would like to extend a sincere thank you to the members of my thesis committee, Dr. John Terfloth, Professor Jim DeFelice, and Dr. Stephen Arnold, for assisting me in bringing this study to its completion.

To Len Peterson, Glen Frankfurter, David Gardner, Herbert Whittaker, Hugh Webster, and Leonard White for granting me interviews; and to Heather McCallum, Toronto Metropolitan Library Board, and Claude Doucette, Ryerson Polytechnical Institute, for their archival assistance, I am greatly indebted. Without your help and valuable information this thesis would never have become a reality.

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CHAPTER I

INTRODUCTION

In the Encyclopedia Canadiana, the caption for a picture of The Lady's Not for Burning, directed by John Barry Griffin for Jupiter Theatre, reads "A Toronto little-theatre production."[1] In the accompanying article on Canadian theatre written by William Angus, Professor Emeritus of Drama at Queen's University, Jupiter Theatre is never mentioned.

The Oxford Companion to the Theatre refers to the Jupiter Theatre as "an offshoot of the New Play Society,"[2] a totally erroneous statement since no connection existed between the two, other than a few actors who performed for both theatres.

Mavor Moore, in Nathan Cohen: The Making of a Critic, states that "the New Play Society, founded in 1946, was the first of the post-war professional production groups in Canada. Joined in 1952 by the short-lived Jupiter Players."[3] Again inaccurate information is presented. First, the name Jupiter Players is incorrect; secondly, Jupiter was formed in 1951 not 1952; thirdly, the New Player Society was semi-professional, by Moore's own admission, paying salaries only to the principals. He goes on to say that Jupiter "became an actors' theatre and collapsed from their failure to agree,"[4] a rather presumptuous statement considering the facts. No single factor was solely responsible for the collapse of the theatre; as for being an actors' theatre, of the three most influential members of Jupiter - Len Peterson, Glen Frankfurter, and John Drainie - only Drainie was an actor: Peterson was and still is a playwright and Frankfurter was an advertising executive.

As demonstrated, Jupiter is rarely mentioned in chronologies of Canadian theatre. This theatre raised the standards of play production in Toronto and, with its inception, a new era of growth in theatre commenced. Yet, its efforts, contributions, and achievements are often overlooked, incorrectly cited, or ignored. This was due in part to its brief existence, its overshadowing by two theatrical contemporary giants, the Crest and the Stratford Shakespearian Festival, and its liberality in a conservative time.

Canada, a staunchly conservative nation, was eager in its post-war regeneration to enjoy its renewed prosperity. Buoyed by increased industrialization, economic stability, growing international recognition, and freedom from British dominance, this nation entered the 1950's with a strong sense of identity and pride. Having expressed herself economically and politically, Canada was eager to express herself culturally. To that end, the Royal Commission on National Development in the Arts, Letters and Sciences, headed by Vincent Massey, recommended that funds for the arts be reallocated and substantially increased.[5]

Canadian paintings were receiving international recognition, Maureen Forrester and Glenn Gould were viewed as emerging major influences in classical music, and theatre groups were springing up all over the country. Vancouver had the Totem Theatre and the Theatre Under the Stars; Edmonton had Studio Theatre, a University and community theatre; Saskatoon had the Western Stage Society; and Regina had the Little Theatre Society. In Ontario there were Hart House Theatre and New Play Society of Toronto, the London Little Theatre, the Canadian Repertory Theatre in Ottawa, the Straw Hat Players in Muskoka, and the Garden Centre Theatre in Vineland. Montreal had the English speaking Montreal Repertory Theatre as well as the Mount Royal Playhouse, l'Equipe, and the Compagnons de Saint-Laurent with its offshoot, the Theatre du Nouveau Monde. Spanning the entire nation was the Dominion Drama Festival.

Theatre was in abundance, varying widely in intention and capability, but the issue that needed to be addressed was the quality and goal of that theatre. Nathan Cohen addressed this issue:[7]

> We must give more attention to the kind of theatre our labours are producing. We are in a unique position in Canada of being able to shape and guide, consciously, its [theatre's] form and function. This is a rare opportunity; it should be seized with both hands. If we go about it the right way, we will develop a dynamic art medium which is thoroughly integrated into the fabric of our community life. We will prove that the theatre can offer people something they can get nowhere else: a unique situation, pleasure, exaltation and collective harmony. We will do this if, besides striving to put professional theatre on a commercially secure foundation, we

> work concomitantly to give it a true artistic quality of expression. Subject matter should be as important as the style of presentation. Not one without the other, but the two together, rendered indivisible, that is the proper goal.[8]

In Toronto the situation was ideal for the establishment of an indigenous Canadian theatre. What initially started as a casual conversation between Len Peterson and Ed Parker, and later between Peterson and John Drainie, concerning the state of theatre in Toronto resulted in the formation of Jupiter Theatre. Its board, a seven-member group of individuals - liberal, self-confident and high-principled theatre artists - fundamentally believed that the theatre had to do much more than just entertain. It had to avail itself of the best of dramatic literature and theatre practitioners and, therefore, raise the standards of Canadian theatre practice to an international level. Yet, it had to retain a distinctly Canadian identity. This belief reflected the exuberance of Canadian attitudes and the growth of nationalism. The resulting mandate read as follows:

> Jupiter Theatre has been established by a group of Canada's outstanding professional theatre people and friends of the theatre, as a non-profit organization to provide a Canadian voice in the theatre. It is actively engaged in encouraging writers to write plays which promise to meet its highest standards. It is a threefold aim: to produce plays by Canadians--plays worthy of a place on the Jupiter playbill; to produce plays which have not yet been presented in Canada; to revive plays which because of long neglect--have not been seen by contemporary Canadian audiences.[9]

With this mandate, and with the structural organization and the duties of the board established and the plays selected, Jupiter opened its inaugural season on December 14, 1951, with Brecht's Galileo, directed and designed by Herbert Whittaker. In the subsequent seasons, Toronto audiences were to see two works premiered by the Canadian playwright Lister Sinclair, a translation of Sartre's Crime Passionelle, three Christopher Fry plays, one by Williams, and others.

The third season was their last. Through a series of unfortunate circumstances and decisions, Jupiter accumulated a debt of nearly ten thousand dollars. After the fourth show, it suspended operations in order to negotiate new financial support and to locate a new performance space. Regrettably, the venturesome reputation of the group made refinancing difficult.

From its inception until its demise in 1954, Jupiter was true to its mandate. In the two and one half years of operation, it presented seventeen interesting and rather thought-provoking plays, four of which were premieres of Canadian works. It also managed to maintain very high production standards by employing highly regarded national and international theatre people. Individuals such as John Drainie, Lorne Green, Herbert Whittaker, Roeberta Beatty, Esse W. Ljungh, Kate Reid, John Colicos, Don Harron, Christopher Plummer, Leonard White, and many others contributed greatly to keeping Jupiter's standards at an international level.

Its efforts influenced the general course of theatre development in Toronto: professional Canadian actors and directors returned from abroad to pursue paying careers in theatre; individuals used the stage to develop skills needed to make the transition from radio to television; plays were introduced to Toronto audiences which probably would not have been produced by other theatres; and, most importantly, new standards were reached which redefined "professionalism" in play production in Canada.

The Jupiter, born out of a strong sense of conviction, maintained high quality right to the very end, and though the theatre itself was unable to survive, its formation marked the start of professional theatre in Toronto.

NOTES

[1] *The Encyclopedia Canadiana*, 1968 ed., s.v. "Theatre: Present-Day Theatre," by William Angus.

[2] *The Oxford Companion to the Theatre*, 1978 ed., s.v. "Canada: English Theatre."

[3] Wayne E. Edmonstone, *Nathan Cohen: The Making of a Critic* (Toronto: Lester and Orpen, 1977), p. 154.

[4] Ibid., p. 155.

[5] Frank H. Underhill, "Notes on the Massey Report," *The Canadian Forum*, July 1951, pp. 100-102.

[6] Based on information derived from *The Encyclopedia Canadiana*, *The Oxford Companion to the Theatre*, and Hugh Webster. (Hugh Webster, Interview with Author, Edmonton, 1984.)

[7] Nathan Cohen was concerned with qualtiy in theatre long before publishing the 1950 article.

[8] Nathan Cohen, *The Critic*, Vol. 1, No. 4, September, 1950, p. 3.

[9] Len Peterson, Letter to Author. Islington, Ontario, March 4, 1983.

CHAPTER II

AN ECONOMIC, SOCIAL, AND CULTURAL OVERVIEW OF CANADA AT MID-CENTURY

Jupiter Theatre originated during a period of cultural regeneration in Canada when art, music, dance, and drama were perceived through a liberalism that characterized a decade of post-war growth and prosperity as an integral part of a "new" nation.

Prior to this period of revivification, the "Dirty Thirties" and especially the Second World War had left the country depressed and dispirited. Canadians were constantly forced to make sacrifices in order to survive the depression and, during the War, to support "the cause." Many abandoned their hopes, dreams, and aspirations and enlisted for overseas duty; housewives relinquished the comforts of their homes to sweat out ten hours per day in munitions factories; and children donated their toys to scrap metal drives for better equipping the soldiers on the front.

Efforts such as these united the country and its people, and "in the spirit of a team"[1] Canada emerged as one of the victorious nations. The May 8, 1945 edition of The Globe and Mail recorded the overwhelming jubilation:

> Finally it was over!...V-E Day! Flags unfurled and blizzards of ticker tape swirled through the gathering crowds. Victory whoops ripped through the air. Car horns trumpeted a symphony (or was

> it a cacophony) of jubilation. Strains of "Pistol Packin' Mama, Lay that Pistol Down" filtered through the din and everybody was kissing everybody else! Churches held special Thanksgiving services and public holidays were declared in every town, city and village.[2]

With the dour days behind them, Canadians embarked on a path in pursuit of a new, inspired, and influential nation. In 1948, Vincent Massey, who later became the country's first Canadian-born Governor General, described his vision of Canada:

> I believe in Canada, with pride in her past, belief in her present and faith in her future. I believe in the quality of Canadian life,... I believe that with sound work, the spirit of a team, and an awareness of ourselves, we can look forward to achievements beyond our imagining.[3]

Prior to the nation enjoying the intrinsic benefits of leisure and cultural pursuits, economic re-vitalization was necessary. To that end, the quality of life that Massey initially spoke of became manifest in the new financial and social programs, implemented out of necessity, which affected all Canadians. In recognition of their efforts, "veterans received gratuities based on length of service, plus generous educational opportunities."[4] Trade unions gained prominence and power which enabled workers to receive "higher wages, holidays with pay, the closed shop, the "check-off" system compelling employers to collect union dues from the workers' pay cheques, compulsory collective bargaining and other benefits."[5] These all contributed to the population attaining a greater share of the national income. The Canadian government also cooperated by implementing a multitude of social welfare laws:

> By the end of the first post-War decade 5,225,000 Canadian children were receiving about $400 million in "baby bonuses" and 755,000 people were drawing $360 million in old-age pensions, while the unemployed claimed benefits of over $200 million.[6]

The total sum, almost $1 billion annually, enhanced the purchasing power of each individual to such an extent that Canadians were determined to have the luxuries that were befitting an affluent society. Manufacturing changed. Canadian capabilities, previously built up to meet military needs, shifted to peace-time production and expansion. As was evidenced by the constantly increasing use of advertisements, Canada was emerging as a consumers' paradise. Scientific research enabled conglomerates to focus on escalating exploration for profit and to meet the growing civilian needs. Factories were redesigned to meet the demand of an appliance-hungry society, mines were opened to extract the abundant natural resources, and drilling for oil reserves ensued.

With increasing industrialization, urban communities were caught in the midst of a boom. Suburbs were sprouting up

> with their miles of new and treeless streets, their sewers, gas-and water-mains and resulting mud, their thousands of homes "all alike and in a row" and...their motels, their supermarkets, their shopping centres and the sleek, low industrial buildings.[7]

As a result of the economic regeneration and the availability of money, the quality of Canadian life was greatly enhanced through increased educational and cultural opportunities. A rapid population increase helped generate these changes.[8] Schooling became a serious issue, and the problem of educating the"baby boom" generation required the joint effort of all three levels of government. The result was the construction of new public schools, trade and technical institutes, and an expansion of university facilities. With the accessibility of post-secondary education, a trade school diploma or certificate, and especially a university degree, became the quest for many. Universities now

> stood at the centre of an opulent society whose attitudes were being studied and programmed by social scientists and computers, and whose way of life was being altered beyond recognition by automation and electronics and a new industrial alchemy that seemed capable of turning any substance into anything else.[9]

The demand for better education, and the availability of leisure time and money, led to a cultural awakening. Museums, archives, and public libraries were springing up in every town and city. Radio, as the major communications medium that had proven itself so important and influential during the war,[10] ventured into new areas of entertainment in order to meet the demands of a rapidly changing and impatient audience.[11] One of the new, experimental programs was "Hockey Night in Canada" produced by Sydney Newman. It led the ratings, followed closely by "The Happy Gang" with their cheerful:

> Knock! Knock!———
> Who's There?

It's the Happy Gang!
We-l-l-l COME ON IN![12]

Johnny Wayne and Frank Schuster, home from the war, were busily writing and starring in the "Johnny Home Show," while Andrew Allan began his highly acclaimed "Stage" series.[13] This radio series caught the attention of Canadians from coast to coast and attained a standard of excellence that merited praise from the British and American critics. Mavor Moore[14] elaborates on the masterpieces presented by Andrew Allan:

> Nearly all were satires on the Canadian scene and on the outside world as seen through Canadian eyes: [Len] Peterson's "Burlap Bags," [W.O.] Mitchell's "Jake and the Kid," [Lister] Sinclair's "We All Hate Toronto," [Tommy] Tweed's version of Hiebert's "Sara Binks," Reubin Ship's "The Investigator"--the "pirated" recording of which became a U.S. best seller during the McCarthy dynasty. These programs prompted letters to the editors, questions in the House of Commons, arguments over coffee and domestic discord. But the achievement was that they cut across the divisions between listeners, pandered to no group but stimulated all, and made things Canadian, in one dramatic form at least, a general concern.[15]

Out of the renewed interest in radio as a leisure activity and the many new programs required to meet the needs of an ever increasing audience, a great deal of time was spent studying the viability of a new mass-communications medium called television. The acceptance of new ventures in radio eased the way for a cultural renaissance. The arts were being accepted as an integral part of the new life.

Musical compositions and orchestral presentations began a phenomenal growth in mid-century; ballet established a foundation when the Winnipeg Ballet Club became a professional company;[16] the Opera School of the Royal Conservatory of Music was formed by Dr. Arnold Walter in 1946; and the National Film Board was mature enough to be switched from "foreign" to Canadian control.

A few years after the conclusion of World War II, dozens of amateur theatre companies emerged, and many established ones acquired a new lease on life. Mavor Moore summarizes the growth which included

> Vancouver's Theatre Under the Stars, Ottawa's Canadian Repertory Theatre, the Montreal Repertory Theatre, the West's valiantly touring Everyman Players....Summer "stock" had a renaissance across the land, a few universities launched appropriate training courses, Canadians began to "come home". from everywhere and from everywhere came artists who wanted to become Canadians.[17]

Play presentations were a common form of entertainment throughout Canada, and amateur productions were as much a part of the villages and towns as they were of major cities. In Ontario, many locations were very active with summer stock because of dedicated individuals, such as Barbara Chilcott, Donald and Murray Davis in Muskoka; Mark and Sylvia Shaw in Bracebridge; Jack Blacklock and company in Midland; the International Players in Kingston; and Michael Sadler in Peterborough.[18] However, Toronto remained the most active location for theatrical activity primarily because of the CBC staff and freelance personnel, and because of the presence of two major theatres, Hart House and the New Play Society, both considered pioneers in Canadian theatre.

The first Hart House Theatre, established in 1919 and donated to the University of Toronto by the estate of Hart A. Massey under the supervision of Vincent Massey, aided greatly in the creation of an indigenous Canadian theatre. This 450-seat theatre, reputed to be the best equipped and "the finest Little Theatre in the World,"[19] had a programming policy similar to that established by Roy Mitchell, founder of the Arts and Letters Club of Toronto: "'No plays which have been done in Toronto before,' 'No plays which are likely to be done in Toronto in the near future,' and a strong emphasis on Canadian works."[20]

Under the aegis of Roy Mitchell and other artistic directors, the actors and actresses that performed at Hart House included Vincent and Raymond Massey, Dora Mavor Moore, Brian Doherty, Browenlaur and Raymond Card, Elizabeth Sterling Haynes, Andrew Allan and F.J. and Jane Mallett.[21] Hart House also contributed to the development of many playwrights some of whom were alumni. These included Leslie Reid, W.S. Milne, Robert Finch, Margaret Ness, Herman Voden, Nathaniel Benson, Lois Reynolds Kerr, Stanley Ryerson and Dorothy Livesay.[22] Other playwrights closely connected with Hart House included Merrill Denison and John Coulter. Hart House Theatre, through the actors, directors, and playwrights who formed their roots there, evolved into one of the two most influential amateur theatre centres. The second was the New Play Society.

Dora Mavor Moore formed the New Play Society, from the remnants of the Village Players. In October, 1946, it opened with

Synge's Playboy of the Western World and continued to present a wide array of plays for ten seasons. Of the 72 plays performed, 47 were original works by Canadian authors, such as Morley Callaghan, Mazo de la Roche, John Coulter, and many other novelists turned playwrights. Dora Mavor Moore attempted to elevate the New Play Society from its semi-professional status to a professional one, but funds were limited and thus allotted only to the principals. Her devotion to the theatre--it was reported that she once conducted a four-hour rehearsal after a fall and hadn't noticed until much later that she had been working with several cracked ribs--and hard work developed and inspired the talents of many Canadians who later had an impact on the theatre scene.

The most prominent playhouse in Toronto, the Royal Alexandra Theatre, found new life accommodating London and U.S. road shows, while the Dominion Drama Festival, after suspending operations in 1939, once again became a major theatrical and social event for many amateur production companies.

In spite of the apparent abundance of activity, the theatre community in Toronto during the late forties was small. However, it was so determined to grow and develop into an important contributor to the enrichment of the Canadian lifestyle that it grew impatient with a public that lagged behind. In Canadian Forum, Mavor Moore reprimanded Canadians, saying:

> I know of no country...where the dramatic arts and artists are in such low estate as in Canada; and

> if we take into consideration the population of Canada, and its importance in the modern world, any other nation's relative philistinism pales into obscurity.[23]

He continued his assault with this condemnation, "It is not the Canadian artist who is not good enough; it is the Canadian public which is not good enough for the artist."[24] Moore proposed that the Canadian public should be re-educated to break away from an aimless and acultural existence and hopefully come to a realization of the value, if not the necessity, of the creative arts. Nathan Cohen, equally vexed, presented a more objective viewpoint. In an article written in 1948, Cohen speculated on the prospect of professional theatre being established in Canada by 1950 or 1952 at the latest. In his words in 1950:

> We now have a fairly solid, if small, body of actors who, with all their faults, are not a source of constant embarrassment on the stage, enterprising producers who are not afraid to speculate, and who have proved that businessmen can be induced to invest money in theatre, and because of the development of a literate, discerning, expanding audience (composed primarily of Canadians, and partially of British and European immigrants) which knows or is prepared to believe in theatre as an art worthy of support, but which wants more for its money than merely inept, bedraggled versions of what can be obtained, more comfortably, at the movies, or radio or from television.[25]

The spirit of the times, as it existed in Toronto in 1950, was ideal:

1. A nation-wide industrial growth led to a public with more spending money, more leisure time, and a greater desire to be entertained;

2. An influx of new ideals and new visions were brought on by world exposure (which accepted and encouraged free expression);
3. A pervasive liberalism and a cultural renaissance gave credence to the performing arts;
4. A talented pool of actors and producers willing to take risks became available.

With the external circumstances favouring the continued development of theatre, the individuals who formed Jupiter combined the existing philosophies of their predecessors--Hart House's use of "never produced in Canada" plays and the New Play Society's desire to produce and advance Canadian talent--with their own penchant for exploring current trends in theatre and their quest for excellence. The result was the first full-time professional theatre in Toronto.

NOTES

[1] Vincent Massey, On Being Canadian (Toronto: J.M. Dent, 1948), pp. 184-5.

[2] Mary Jane Lennon and Syd Charendolf, On the Homefront (Ontario: The Boston Mills Press, 1981), p. 112.

[3] Massey, On Being Canadian, pp. 184-5.

[4] Lennon and Charendolf, On the Homefront, p. 112.

[5] A.B. Hodgetts and J.D. Burns, Decisive Decades: A History of the Twentieth Century of Canadians (Toronto: Thomas Nelson and Sons Ltd., 1960), p. 468.

[6] Ibid., p. 472.

[7] Ibid., p. 465.

[8] Canada's population at the beginning of the 1941-1951 period (excluding Newfoundland) was 11,507,000. Births during that period totaled 3,186,000 and immigrations 548,000. With Newfoundland entering the Dominion in 1949, the population rose to 13,648,000. At the start of the 1951-1961 period, the population rose to 14,009,000, with births totalling 4,468,000 and immigration 1,543,000. By 1953 Canada's birth rate reached 28 per 100 population. An increase that was shared by few other countries. (The Encyclopedia Canadiana, 1968 ed., s.v. "Population Growth".)

[9] William Kilbourn, The Making of a Nation: A Century of Challenge (Toronto: The Canadian Centennial Publishing Co. Ltd., 1965), p. 98.

[10] When Dorothy Thompson, an American entertainer invited to Canada to aid the war effort, made her persuasive appeal for the purchase of War Savings Stamps, CBC received 60,000 requests for a copy of her speech. (Warner Trayer, The Sound and the Fury: An Anecdotal History of Canadian Broadcasting [Ontario: John Wiley and Sons Canada Limited, 1980], p. 100.)

[11] Much of this was made possible by income derived from advertising which promised the newly affluent society the best of everything.

[12] Although "The Happy Gang" started on radio in 1937, its programming after 1945 reflected the changes and the optimism characteristic of the nation. (Lennon and Charndolf, On the

Homefront, p. 105.)

[13] "Stages" started in 1944 and was broadcast on Sunday nights until 1955.

[14] Mavor Moore, through his versatility and devotion to the arts, contributed immensely in the development of Canadian theatre. In 1979 he became chairman of the Canada Council.

[15] Malcolm Press, ed., The Arts in Canada: A Stock-Taking at Mid-Century (Toronto: The MacMillan Company of Canada Limited, 1958), p. 121.

[16] Backed by a citizens' committee, the Winnipeg Ballet Club turned professional in 1949 and in 1951 it had a Command Performance for Princess Elizabeth and the Duke of Edinburgh. That same year the National Ballet was formed, headed by Celia Franca.

[17] Ross, The Arts in Canada, p. 71.

[18] Based on information derived from Donald Davis (Donald Davis, "The Davis View," Canadian Theatre Review [CTR 7, Summer, 1975], p. 35 and Hugh Webster (Hugh Webster, Interview with Author, Edmonton, 1984).

[19] Anton Wagner, ed., "The Developing Mosaic: An Introduction," Canada's Lost Plays. Volume III: The Developing Mosaic: English-Canadian Drama to Mid-Century (Ontario: CTR Publications, 1980), pp. 8-9.

[20] Ibid.

[21] Ibid.

[22] Ibid.

[23] Mavor Moore, The Canadian Forum (Vol. 30, no. 355, August, 1950), p. 110.

[24] Ibid.

[25] Nathan Cohen, The Critic, Vol. 1, No. 4 (September, 1950), p. 3.

CHAPTER III

THE FORMATION OF JUPITER THEATRE, INCORPORATED

In the late 1940's and early 1950's, thoughts of establishing a permanent, legitimate professional theatre in Toronto abounded. One of those committed to the idea was Len Peterson, a freelance radio and stage playwright.[1] He sensed, as did many, that the time was ideal for a professional theatre in Toronto and expressed his feelings to Ed Parker, reputed to be a brilliant promoter.[2] Peterson recalls how it began:

> It was my reading of Albert Camus' play Caligula to Ed Parker that kindled the first spark of an idea for a new theatre in Toronto....I grumbled about the lack of platform for the existing new plays coming out of Europe and for Canadian plays....Ed Parker burbled, "We gotta start our own theatre!"[3]

Peterson and Parker continued their discussions, and both shared the vision of a new theatre. Peterson and Parker "talked the idea up"[4] among their friends, one of those being John Drainie, later to be the first chairman of the board. Although Parker was unable to continue as part of this project, "the idea of a theatre that spoke for the committed humanists of Toronto"[5] was quickly entrenched in this small community of friends and supporters of theatre.

They greeted the prospect of a professional theatre with great enthusiasm for a variety of reasons: now they could pursue careers in their chosen profession; many of "the performers, playwrights, and directors who were making a living out of drama, mostly working for the CBC, wanted desperately a stage outlet"[6] to expand their talents; and since television was about to be established in Ontario, many radio performers wanted to hone their acting skills in front of a live audience to qualify for the lucrative rewards that this new medium was to offer.

From this small group of friends and supporters, individuals were selected, and in some cases railroaded, to form a board of trustees which would co-ordinate further developments and give focus and continuity to the creative development of their theatre. This initial seven-person group consisted of the following:

> [As chairman] John Drainie, foremost Canadian radio actor; Lorne Greene, internationally known actor, broadcaster and radio executive; Len Peterson, noted Canadian playwright and novelist; Paul Kligman, actor and musical comedy star; George Robertson, actor, writer, critic; Glen Frankfurter, advertising executive; Edna Slatter, business and entertainment executive.[7]

Leonard White, a director who would be employed by the board a year later, made this observation about these individuals:

> They were really a management rather than a theatre. It was such a diverse and very interesting group of people. You had Drainie and Greene representing the actors; the business people, and also a theatre producer, in his own right - Glen Frankfurter - who had shown enormous strength on that board, and probably was, to my knowledge, the last person to hold it together (probably with Len Peterson). But, you had this nice mixture of business people, and what you might loosely call, artists. It seemed to me to

> be an unusual combination insofar as they were a like-minded group.[8]

Jupiter's first board of trustees was just that, a small community of freelance individuals and business executives, either directly involved in some aspect of the performing arts or deeply committed to supporting theatre. An important and unique trait of the eclectic group was their varied regional backgrounds (Drainie, Peterson, Robertson and Kligman--the West; Greene, Frankfurter and Slater--the East). Indirectly, they represented the attitudes and influences characteristic of their native provinces - a factor ~~that~~ provided them with a more empathetic understanding of their audiences. The board of trustees fundamentally believed that they had a vital contribution to make to theatre and that their theatre had a responsibility to the people of Toronto, much greater than just to entertain them.

On September 29, 1951, the board incorporated and under the name of Jupiter Theatre became "a non-profit organization chartered by the Canadian Government to establish a permanent Canadian professional theatre."[9] In a press release this newly formed theatre outlined the three aims which were to function as their operational prescript:

> 1. To promote the production of plays by Canadian writers, to assist the emergence of a truly Canadian voice in the theatre.
> 2. To present plays of high calibre in entertainment and artistry which receive little recognition in Canada--plays which will attract a growing audience who recognize and love the theatre as a unique source of mature

> pleasure, quite different from the movies.
>
> 3. To build a professional theatre of quality, employing the best talent--a truly professional theatre in standards of production and rates of pay, and financially self-supporting.[10]

By availing itself of the best dramatic literature, by acquiring the services of the best theatre practitioners, and by raising the current standards of theatre practice to match international levels, Jupiter Theatre hoped to set a production precedent for all Canadian theatres to follow and to establish an indigenous theatre with a unique and distinct national identity and flavour. No longer were they content to remain the hybrid - halfway between the theatrical traditions of the United States and those of Great Britian.

The board assumed responsibility for the entire operation of the theatre. One of its initial tasks, and one that proved to be most arduous, was the selection of the inaugural presentations. Len Peterson recalls "the selection was a ferocious bloody process. Some of the directors, the more cautious, kept pushing for tried and true pop fare, others remained stubbornly idealistic."[11] He continues:

> We had long philosophical debates about the plays we were going to put on and what they said.... Every now and again someone would say, "Is it box office?" But, in many ways we were not afraid to challenge our society and give them plays that were more unpleasant than pleasant.[12]

In a press release, under the heading "Selection of Plays and Casting," the criteria are outlined:

> Jupiter's Board of Directors selects the plays after intensive reading and research of plays available for presentation. Many aspects of theatre are taken into consideration - availability of the plays, audience appeal, technical and theatre requirements, costs involved, and last but not least, in fact first, the quality of the play itself.[13]

In the course of three seasons, plays considered for presentation included: Galileo by Bertold Brecht; Six Characters in Search of an Author and Right You Are! (If You Think So) by Luigi Pirandello; Crime Passionelle by Jean Paul Sartre; The Lady's Not For Burning, A Sleep of Prisoners, and Ring Round the Moon by Chrostopher Fry; Summer and Smoke by Tennessee Williams; Peer Gynt by Henrick Ibsen; Hamlet by William Shakespeare; The Biggest Thief in Town by Dalton Trumbo; Anna Christie by Eugene O'Neill; Blue is For Mourning by Nathan Cohen; The Show Off by George Kelly; Relative Values by Noel Coward; Socrates and The Blood is Strong by Lister Sinclair; The Moneymakers and Answer to a Question by Ted Allan; Never Shoot a Devil by Len Peterson, and others. All were "daring" plays for the time: philosophical, insightful, conveyors of ideas, catalysts for discussions, and demanding audience attentiveness.

Although the mandate dictated that Jupiter produce Canadian plays, they received the same scrutiny as all the others, without favouritism. John Drainie emphasized this point:

> Jupiter Theatre doesn't intend to produce plays just because they are by Canadians. Every play, Canadian or foreign, must meet a certain high standard, and we try to judge every play on the same basis. In this way, we are able to place our

> productions of Canadian plays along side the finest from any other country, without apology. We feel that's the only way Canadian playwrighting will reach a level comparable with the world's best - and we're confident that if the writers know their plays will be well produced, that day isn't too far away.[14]

Other board responsibilities included the selection and hiring of staff. Actors who went on to lucrative national and international careers on stage and screen included Margot Christie, David Gardner, Aileen Seaton, Jack Merigold, Budd Knapp, Norman Jewison, Ruth Springford, John Colicos, Robert Christie, Christopher Plummer, Frank Peddie, Donald Harron, William Needles, Deborah Cass, Rosemary Sawby, Eric House, Cosette Lee, Jane Mallett, Margaret Griffin, and many others. Jupiter selected its actors from open auditions, from appearances in other theatrical events, or from radio work (those whom the board felt would make the transition to the stage with ease). Directors were chosen because of their experience in directing for summer repertory companies, the Dominion Drama Festival, or for the stage in the United States and Britain. These included Herbert Whittaker, Roeberta Beatty, Esse W. Ljungh, Edward Ludlum, Leonard White, Robert Christie, Aaron Frankel, John Barry Griffin, and others for whom directing was just one of their many artistic pursuits. Designers, however, were at a premium in Canada. In an attempt to solve the problem, Jupiter encouraged commercial artists, such as Harold Town and Walter Yarwood, to try their hand at designing for the stage. Jupiter also persuaded a former designer, Sydney

Newman, to design again, on a part-time basis. This was an attempt on the part of the board to unite as many diverse talents as possible in a common pursuit of excellence.

The board was also responsible for finding a suitable location for presenting their plays. The space had to be small enough to be financially feasible, and yet reasonably equipped to meet the needs of Jupiter productions. Few adequate spaces existed in Toronto. The "renovated Eaton Auditorium was fine for music, but not too good acoustically for voices, according to actors who have played there";[15] Hart House was booked up with University of Toronto productions and presented much too traditional an attitude for Jupiter's liking; the Royal Alexandra was large, 1600 seats, and "financially rather risky for a group that is just beginning to build its audience";[16] and Shaw's Theatre with 3100 seats was much too large to even be considered. The two remaining alternatives were movie houses and the Royal Ontario Museum Theatre. The problem with using movie houses was outlined in this communique:

> Movie houses, which are willing to rent to play groups, demand very high rental fees, and usually limit their offer to Monday, Tuesday, and sometimes Wednesday, which are the worst theatre nights in the week. Also, many of these theatres do not have adequate stages.[17]

The only alternative was the Royal Ontario Museum Theatre,[18] a "long shoe box of a space,"[19] better suited for lectures and recitals than play production, at the end of which was a proscenium stage measuring 12 by 22 feet with no wing space and limited lighting. Despite the less than ideal conditions and rather high rental fees (rent averaged 22% of total production expenses), the board chose this 300 seat theatre as the venue for Jupiter productions. It remained their stage for two consecutive seasons.

The final responsibility of the board was the acquisition of sufficient funds to run the theatre. They managed to garner slightly less than $2,000 in operating capital through donations by the board members themselves, through bank loans, and through the generous donations of The Friends of Jupiter.

The Friends of Jupiter, as the name suggests, consisted of friends of the board and other devout supporters of theatre who felt committed to this burgeoning theatre group and who showed their support financially. This benevolent group, originally organized and actuated by John Drainie, included musicians, composers, and arrangers, such as Lucio Augostini, Howard Dabler, Lou Snider and Morris Surdin; announcers and M.C.s - Bernard Cowan, Bert Devitt, John Rae, and Byng Whittaker; George Murray, a tenor and actor; Edgar Stone from Hart House; radio actors and producers - Lloyd Edwards, Budd Knapp, and Esse W. Ljungh; and other magnanimous individuals who were devout supports and patrons of the arts, such as Mrs. Arthur Gattlieh, W. Bernard Herman, Mrs. H.R. Jackman, Samuel Wacker, and Hamish Watters.[20] The group continued to grow, and by the end of the first season it also included Lou Applebaum, a composer and musician; Miss Roeberta

Beatty, a stage director; Mr. E.J. Pratt, a poet and writer; Milton Start and Louise Wolfenden.[21]

Each of these members contributed between $100 and $500, and apart from insuring the survival of the theatre, they were to receive "complete reports of activities,"[22] and "seats at all productions."[23] They were also "asked to become an integral part of the theatre auxilliary which will endeavour to promote the mature stage in Canada."[24]

With an operational philosophy established, the organizational structure complete, and with enough capital to start, this new, idealistic, and innovative group announced their first season.

NOTES

[1] From 1939, when Len Peterson's first play was produced by the CBC, to the present, he has remained one of Canada's most public playwrights, having written around two thousand radio plays. Peterson's plays are spirited, socially critical, and often provocative. Peterson comments:

> When you have a low threshold of sensitivity, to put it in its best terms, or irritability, to put it in its worst terms, one reacts strongly to a lot of things. I haven't wasted that sensitivity or irritability outwardly....That saves a hell of a lot of time which I've been able to devote to writing....I've also been fortunate in that, despite the fact that I'm probably an unpopular writer, nevertheless, I've always stumbled across publishers and producers and directors and so on who wanted to get into the same kind of devilment and mischief as myself.

(Linda Ghan, "Interview with Len Peterson", *Canadian Children's Literature* [Ontario: Canada Children's Press, Number 14, 1979], p. 24. Peterson's works include children's plays such as *Almighty Voice*, *Bill Bishop and the Red Baron*, and *Let's Make a World*; full-length stage plays such as *The Great Hunger*, *They're All Afraid*, and *Women in the Attic*; one-acts such as *Burlap Bags* and *Return to Saint Malo*; and myriad of radio plays such as "The Trouble with Giants," "The Working Man," "Forever Amok," "Heroes of Science," and "Enariste Galais.")

[2] Ed Parker's talent for organizing and promoting gained prominence during the war when he organized a variety of recreational activities and clubs for the civil servants in Ottawa. Parker was so effective, his efforts yielding such a wide array of choices, that it brought him a great deal of recognition and created a demand for his talent. This led to a career in public relations for Tommy Douglas and the C.C.F. party in Saskatchewan and for Joseph H. Hirshhorn, the financier and stock promoter, who discovered, in 1963, the large uranium deposits in the Blind River area, north of Lake Huron.

[3] Len Peterson, Letter to Author, Islington, Ontario, March 4, 1983.

[4] Ibid.

[5] Ibid.

[6] Ibid.

[7] "Jupiter Theatre Inc. Presents," Brochure publicizing the first season, 1951 to 1952.

[8] Leonard White, Taped letter to Author, Newhaven, Sussex, England, July 7, 1983.

[9] __________, "Jupiter Theatre, Inc." A press release. [Appendix C.] Exact date of issue unknown.

[10] Ibid.

[11] Peterson, March 4, 1983.

[12] Len Peterson, Interview with Author, Islington, Ontario, August 21, 1983.

[13] __________, "Jupiter Theatre, Inc." A press release [Appendix D] circa January or February, 1954, p. 6.

[14] __________, "For Your Reference" (Hugh S. Newton and Company, February 22, 1952), p. 2.

[15] __________, "Toronto Theatre." A communique circa 1952.

[16] Ibid.

[17] Ibid.

[18] Located at 100 Queen's Park (Avenue Road and Bloor Street).

[19] Glen Frankfurter, Conversation with Author, Toronto, Ontario, June 14, 1984.

[20] __________, "Galileo." The program for Jupiter's production, December 14, 1951, to December 22, 1951, at the Royal Ontario Museum Theatre.

[21] __________, "Crime of Passion." The program for Jupiter's production, April 18, 1952, to May 3, 1952, at the Royal Ontario Museum Theatre.

[22] "Jupiter Theatre, Inc. Presents." Brochure publicizing the first season, 1951 to 1952.

[23] Ibid.

[24] Ibid.

CHAPTER IV

JUPITER THEATRE'S FIRST SEASON: DECEMBER 14, 1951 TO MAY 3, 1952

> An exciting and unusual experience awaits you this coming season. It's exciting because nothing like it has ever happened in Canada...it's unusual because it hasn't happened very often in Britain, the United States or in Europe -- and whenever it did chance to happen it was exciting! A theatre has been born in Canada! A Canadian voice is going to be heard in the drama![1]

Jupiter's first season, as proposed, consisted of four plays: Galileo by the controversial German playwright Bertolt Brecht; a macabre comedy, The Biggest Thief in Town, by Dalton Trumbo, an American writer under investigation by Senator Joseph McCarthy and the House Un-American Activities Committee; a Canadian play, Socrates, written by Lister Sinclair, an accomplished radio script writer; and, completing the season, Crime of Passion by the French existential philosopher, Jean Paul Sartre.

Jupiter's bill of fare captured a great deal of interest. The public, the press, and the artistic community were enthusiastic. As stated in Nathan Cohen's The Critic, "[with] the suspension of the activities of the New Play Society...Toronto needs at least one drama company capable of speaking boldly and forthrightly on meaningful issues."[2]

The first show was Brecht's Galileo adapted by actor

Charles Laughton. This American version was a collaboration between Brecht and Laughton, who played the leading role in the first production at the Coronet Theatre in Beverly Hills and then in the New York production staged in 1948 by the American National Theatre and Academy (ANTA). To direct the show, the board acquired the services of Herbert Whittaker, the drama editor for the Toronto Globe and Mail and a director of considerable experience.[3] A committee, composed of John Drainie, Glen Frankfurter, Len Peterson, and Herbert Whittaker cast the show with some of Canada's finest talent. Included in the very large company for Galileo were John Drainie (Galileo), Canada's foremost radio actor, whose experience included productions in Los Angeles, Vancouver, and Toronto; Margot Christie (Mrs. Sarti), "a member of London's famed Old Vic Company during the 1938-39 season,"[4] David Gardner (Ludovico Marseli), who trained on the Hart House stage and then performed with "The Straw Hat Players, the New Play Society, and with The International Players";[5] and Aileen Seaton (Virginia), who "won the award as 'best actress' at the Dominion Drama Festival, 1947. Before CBC work brought her to Toronto, Ms. Seaton appeared with Vancouver's "Theatre Under the Stars."[6] Other members of the cast included Jack Merigold (The Mathematician and a Secretary); Hugh Webster (An Infuriated Monk and a Peasant); George Robertson (Andrea and Christopher Clarius), a Westerner who was "active in the theatre there before coming to Montreal and Toronto";[7] Colin Eaton (Barberini), a "veteran of the London stage,"[8] and "member of the Old Vic Company in 1937."[9] Also included in the company were Lorne Greene (Billarmini), best known for his radio work and his acting; Margot Lassner (Ballad Singer's Wife), "a graduate of Berlin's State Academy of Dramatic Art";[10] Ernest Adams (Ballad Singer), a very active "leading member of the Royal Conservatory Opera Company";[11] and Doug Haskings (Fulganzio), "a prominent West Coast player."[12]

Herbert Whittaker, apart from directing the show, also designed the set. He combined the idea of St. Peter's Basilica in Rome and a modern observatory. The stage contained an elipse extending from one side of the stage to the other. Beneath this elipse, extending from stage right and left towards the upstage centre, were a series of archways. In the centre of these arches was a raised observatory figure with three arched forms or bands coinciding in the centre. The result was a forced perspective which served as a common background. The set was extended into the audience through the use of an apron or platform (one step down) with banners representing the various Italian city states draped on either side. On the upstage end of this apron stood a small platform (one step up) which could be reached from the stage proper. From the apron, with a box on either side, the platform could be used as a table on which to work; from the stage, it could serve as a platform for the Cardinal in Rome. Props in the production were kept to a minimum - a cut out of a primitive telescope, the basin used at the beginning, and the globe with the discourse concealed in it.[13]

Attempting a show like Galileo presented some difficulties. Whittaker recalls:

> In studying it beforehand, I had had some reservations about its statement, and its thinking seemed a bit convoluted for me. It was a brand new script in a brand new style and nobody had seen any Brecht. We didn't have much analysis of Brecht's theories; so we simply played it by ear.[14]

However, the rehearsal proceeded as scheduled, with one very memorable highlight for the participants - a "one-man show" by Charles Laughton, who played Galileo in the California and New York productions. Laughton was in Toronto performing in Shaw's Don Juan in Hell at Massey Hall and was invited by the board to talk to the cast about the play and about his experiences with the U.S. production. Laughton arrived around one o'clock in the afternoon. The captive audience, obviously much to his liking, received the equivalent of a command performance: Laughton went through the entire play, reading and acting out various parts, and, on occasion, involving Jupiter's actors to illustrate certain passages or to aid in character portrayal. According to Len Peterson, "It was a tremendous performance all the way through, when he would slip into a part or when he was commenting."[15] Laughton lost all track of time and finally had to summon a cab at eight for an eight-thirty curtain.

Although the cast and crew enjoyed it, Whittaker was a little concerned. "I was afraid, because of his own marked style which was very familiar through films, that I might come up with a whole cast full of Laughtons." However, this didn't happen because "they were skilled enough to listen to what he was saying about the play and not imitate him."[16]

As the opening date drew nearer, and with everything on schedule, the Jupiter group was extremely confident that this production would be a very successful start to their inaugural season. However, this optimism was nearly dampened by an unscheduled event which occurred on opening night and that nearly caused the postponement of the show. Toronto was besieged by a tremendous snow storm that made travelling all but impossible. Radio stations were advising the citizens of Toronto and surrounding area not to travel unless absolutely necessary.[17]

In spite of the weather, the first play by Jupiter Theatre did open as scheduled, and for those who did brave the storm, the evening was extremely rewarding. This production erased many of the doubts concerning the artistic and production capabilities of this new group. The critics were elated by the play selection and by the performance. Rose MacDonald, the Toronto Telegram's critic, under the headline "Jupiter Players Star in Galileo" wrote the following:

> In a season, not quite, but nearly destitute of interesting plays, entrance of Jupiter Theatre, Inc., upon the local scene was hailed with interest, as was the news they would begin with the German playwright Bertolt Brecht's Galileo.[18]

Nathan Cohen, who referred to himself as the only critic in Canada, called Galileo an "auspicious introductory play,"[19] but he went on to point out that "the Jupiter production lacks the intellectual multiplicity of the text, and neither did it project with any sufficient clarity the vitality and earthiness you will find in Brecht's writing."[20] Cohen did find a few favourable aspects to the production. He felt that "visually, the show was handsome,"[21] and that "director Herbert Whittaker's basic set was, besides being inventively serviceable, especially well-designed to get the actors to move easily about the excruciatingly tiny Museum Theatre stage."[22]

E.G. Wagner of the Toronto Globe and mail added a different perspective to the Jupiter production:

> Herbert Whittaker's direction does full justice to the play's virtues, its consistency and clarity in driving home the crucial points and it strives hard to detract from its [the play's] faults.[23]

Jupiter's determination to achieve a very high professional standard was acknowledged by Jack Karr, critic for the Toronto Star:

> Now, obviously Jupiter is not a company to be satisfied with the tawdry or the humdrum. Its players demonstrated a knowledge of stage craft and a sense of discipline. Within the limits of its small stage...it shows imagination, good taste, and, most important, professionalism.[24]

Many of the actors were praised for their performances. John Drainie as Galileo "held with dignity the centre of the stage,"[25] although at the beginning of the play he seemed to "stress the extrovert characteristics of the man rather than those of the inward thinking man."[26] Karr stated that Drainie "approaches the role vigorously and with relish and is particularly good in the first act,"[27] but goes on to point out a shortfall in the performance: "He failed to convince us of the full tragedy of Galileo in the final scenes."[28] Wagner was much more positive, stating that Drainie "gives an immaculately elegant and superbly disciplined performance."[29] Others, such as Lorne Greene, Colin Eaton, Margot Christie and David Gardner, were singled out as giving praiseworthy performances.

From that point on, the Jupiter was labelled as the theatre "with a flair for the provocative"[30] but, more importantly, as a theatre with "a commendable standard of production."[31]

Despite what appeared to be a rather successful opening show, John Drainie, chairman of the Jupiter board, in his "Chairman's Report on the First Season", summarized Galileo's modest success:

> As an obvious token of adherence to Jupiter's purpose, the opening production was a play which would be considered "sure death" as an opener by many managers. The play was Galileo by Bertolt Brecht, a playwright who has received virtually no recognition in Canada....A slow response from Toronto audiences to Galileo was expected -- and that is just what it got, a slow response.[32]

Though "some 1700 people who were to constitute the first foundation of Jupiter's audience"[33] viewed the show over the eight days, the attendance was far below what was expected. Drainie points out the obvious error on the part of the board:

> Due to inexperience, the play was presented at a very bad time - the week before Christmas - an enormous hazard that was greatly magnified by the event of a six-day blizzard on the opening night.[34]

But, based on its critical acclaim, and the artistic achievement, this production of Galileo was a propitious start for the new theatre.

If starting with the Brecht was considered risky, the next play in the season was even more of a gamble. For their second show Jupiter chose Dalton Trumbo's The Biggest Thief in Town.

While Jupiter had not intended to make an overt political statement by producing this show, in many ways it had. Dalton Trumbo had just been released from prison where he served "ten months - the actual time of his one year maximum penalty sentence for contempt of Congress"[35] for his "leftist" views as perceived by Senator Joseph McCarthy and the House Un-American Activities Committee. Even though he no longer was incarcerated, his works were still blacklisted by many who feared reprisals for their open support of a communist. Though Canada was not directly affected by the events in the U.S., there was a deep concern for the civil rights of the individuals concerned and especially for the plight of fellow artists. According to Frankfurter, Jupiter was not attempting to ride the crest of Trumbo's misfortune. To show support for a fellow artist, whose life and career had suffered a great setback, they produced one of his plays.

In an attempt to "gather talent from all parts of Canada to work in its productions,"[36] Jupiter hired Roeberta Beatty from the National Repertory Theatre to direct the show. Beatty had appeared in Jerome Kern's Good Morning, Dearie,[37] the premiere of The Student Prince,[38] and in Aren't We All? with Leslie Howard and Cyril Maude[39] before moving to Montreal.

For The Biggest Thief in Town, Beatty's cast included: Ed McNamara (Horton Paige), who, prior to appearing with Jupiter, had "been doing radio and stage work in Vancouver, Hollywood, and Toronto;"[40] Beth Robinson (Laurie Hutchins), who had performed with "The Straw Hat Players, International Players, and Hart House;"[41] Norman Jewison (Buddy Gurynne), who had worked with the BBC and at the time of his work with Jupiter was "a member of CBC's new TV service;"[42] and Gerry Sarracini (Dr. Jay Stewart), a graduate from Lorne Greene's Academy of Radio Arts and a member of Toronto's summer repertory group that had many successful runs in Bermuda. Also included was Ruth Springford (Miss Tipton), "a frequent performer on the CBC's 'Stage' series [for Andrew Allan] and on the 'Wednesday Nights';"[43] Sydney Brown (Sam Wilkins), whose career included working for the Canadian Radio Commission, the forerunner to the CBC, and being "the famed Northern Messenger;"[44] Drew Crossan (Dr. Rolfe Willow), also a graduate from Lorne Greene's Academy of Radio Arts; Neil LeRoy (Col. Jared Rumley); Jack Northmore; and Alex McKee, a veteran stage actor. In the lead role of Bert Hutchins was Budd Knapp. Knapp, at the time, was one of Canada's best actors and many knew him from numerous performances for CBC's "Stage" series or "CBC Wednesday Nights."

Apart from producing a play written by a blacklisted writer, Jupiter chose a play whose 1949 New York production was panned while the 1951 London production "was a smash hit and after transferring in triumph to a larger theatre continues its astonishing run with no tickets for some time to come."[45] With this disparity in the reception for Trumbo's work, Jupiter openly challenged its audience by stating:

> [it] is laying a bet that Canadians will like The Biggest Thief in Town because at the moment there appears to be a serious difference of opinion in the world as to whether The Biggest Thief in Town is or is not a hilariously funny play.[46]

Thus Jupiter speculated that the third staging and the Canadian premiere of this Trumbo comedy would be a success and they were correct. The critics were elated with the production. Nathan Cohen complimented both the text and Jupiter's production:

> Even those who do not relish jokes about death and funerals must admit that Trumbo has handled his subject with tact and good taste. His jokes are biting without being vulgar, his characters earthy without being crude....The Biggest Thief deserves and demands a smoothly honed production by an imaginative director and a handpicked cast - and that is exactly what it got.[47]

Rob Newton of the Canadian Tribune in his review stated that The Biggest Thief in Town was an "unqualified hit,"[48] and that it was

> one of the best shows to be presented by a Toronto drama company in many years,...[it] puts Jupiter Theatre on a level where it deserves the backing

> and support of all playgoers anxious to see Canada develop a truly social-minded theatre.[49]

Roeberta Beatty's direction was praised. She "handled her judiciously selected cast with consistent restraint and admirable attention to detail. Seldom has an entire local cast seemed so completely at ease and yet so acutely aware of a play's meaning and purpose;"[50] she "has kept the story line flowing, carrying the laughter along with it and emphasized the barely outlined plot."[51] Under her direction, the company attained a "smooth, well-integrated group performance."[52]

All the actors were acknowledged by the critics for their performances and detailed characterizations. Budd Knapp, however, received special honors from Nathan Cohen:

> Bert Hutchins is not only a part for Budd Knapp but seems to become part of him. Within minutes of the opening, he established his character as a complete entity and for the rest of the evening he never let go of it for one moment, a rich round performance that will be remembered for a long time to come.[53]

Little mention was made of the set other than the "Jupiter Theatre has boldly outfaced the restrictions of the Museum stage," and that designer Larry McCance "has made a pleasant, almost roomy, double interior for the undertaker's parlor, and provided a soaring skyline for it."[54]

The Biggest Thief in Town obviously appealed to the Toronto audiences. It became the second biggest draw of the season and more than doubled the attendance of Galileo.

With the completion of this Trumbo play, Jupiter proceeded to implement one of the major aspects of its mandate in selecting the next show. For its third production, Jupiter decided to produce a Canadian play which the board felt was "worthy of a place on the Jupiter roster."[55] Their selection, from the many scripts submitted, was Lister Sinclair's Socrates, a premiere production directed by Esse W. Ljungh. This production united many of the radio people who were part of Andrew Allan's series - Sinclair, Ljungh, Peterson, Drainie, Peddie, Kligman, and many others.

Allan's CBC "Stages" series aired during the Golden Age of Radio in Canada. Radio, undoubtedly the most influential Canadian artistic movement of that time, according to Mavor Moore, was

> charged with developing Canadian acting talent, and with finding inspirations for our dramatic writers in the Canadian scene, its mentors grasped the all-important issue: attention had first to be caught, and it was best caught by doing what we would never permit anyone else to do - sticking pins into the stuffed shirts we so delight to sport....Drama Supervisor Andrew Allan began to make the new medium really work as a national expression. Abetted by Frank Willis (in the closely allied Department of Features), Esse Ljungh (first in Winnipeg, then in Toronto) and Rupert Caplan in Montreal, he was able to midwife a whole generation of writers, composers and performers who spoke in their own accents without embarrassment - Lister Sinclair, Len Peterson, Tommy Tweed, Fletcher Markle, W.O. Mitchell, Joseph Schull among the writers; Lucio Agostini, Howard Cable, Percy Faith, John Weinzweig, Morris Surdin among the composers; John Drainie, Bernard Braden, Barbara Kelly, Lorne Greene, Budd Knapp, Frank Peddie, Lloyd Bochner, Jane Mallett, Donald Harron, Dianne Foster, Toby Robins among the actors.[56]

Sinclair, a key number in this group of free-lance radio personalities, professed that "an artist is a person entrusted with a red-hot message which he has to deliver or it will burn his fingers."[57] Undoubtedly, Sinclair was an artist intent on delivering red-hot messages - seven hundred radio plays, several stage plays including One John Smith and Man in the Blue Moon, numerous articles in various publications, a variety of radio and television documentaries, television dramas, lectures, and a myriad of other things, including Socrates, the first Canadian play to be done by Jupiter Theatre. Though Sinclair referred to this work as a play and not a biographical account of the famous Athenian philosopher, it was an artistic recreation of the arrest, trial, and death of Socrates.

The play opens in an Athenian marketplace, in 399 B.C.[58] Socrates is being chided by his sharp-tongued wife Xanthippe:

> Xanthippe: All I want is a decent life instead of doing and slaving, and slaving and doing with never a word of thanks; while you walk about all night and doze all day.
>
> Socrates: Now you're not criticising me, Xanthippe, but old age itself. I am an old man.
>
> Xanthippe: Don't remind me. Please don't remind me! I threw myself away on you, and this is my reward: an old man's nurse, with half my life to live. And you go gaping about after philosophy.[59]

The Socrates audience is introduced to those who are his friends, those who regard his criticism of the state as treasonous, and the "Judas" in the group who passes as his friend. The oracle decrees that Socrates is "the wisest man in the world" and his fate is sealed. His accusers plot his assassination and grapple with this question:

Philip: Can we kill his dreams by killing him?[60]

Socrates is arrested, and when asked "what have they got against Socrates?,"[61] he replies:

> Socrates: Ah, you see, many people prefer the safety of their chains to the dangers of that strange trip out to the fresh air and the sunshine. People are lazy. Even Athens herself is often very lazy; a nice old cow, all dressed up for some ceremonial occasion; chewing her cud, and wanting to lie down and rest. We have to goad her along before her udder bursts. Well, the best way to goad an old cow, if she's too lazy to move herself, is with a gadfly. And the gadfly of Athens is Socrates. She doesn't like it, of course; who would? So she tries to squash it to pieces with her switching tail. That's you; you're the gadfly swatter.
>
> Krantinos: I see. And what part of this old cow are you?
>
> Socrates: I'm not really part of the cow at all. You see, I am the gadfly.
>
> Sergeant: Do you mean to say, you are Socrates?
>
> Kratinos: The wisest man in the world?
>
> Socrates: So the oracle says.
>
> Prinides: But you haven't even any shoes on.
>
> Socrates: Dangerous fellows like me can't afford them.[62]

The trial ends, Socrates is condemned to death and, in the final passage, refuses rescue and drinks the hemlock.

Sinclair constructed his play based on The Dialogues of Plato, and therefore Socrates is presented sometimes as "the inquiring innocent, and sometimes the teacher with authority."[63]

He has also relied on other works:

> The opening of Act Two is drawn from The Symposium,...and the image of the cave at the end of Act Two is drawn from The Republic. Act Three, Scene One is based on The Apology; and Act Three Scene Two, first on The Crito, and then on The Phaedo. Many of Socrates' characteristic phrases and attitudes are taken from Plato and distributed throughout....The story about the octopus in the Assembly in Act One, Scene One, is based on a story about a man called Isocrates, who is quite different from Socrates.[64]

In the program, Sinclair explained Socrates within the global context of the 20th Century:

> This play has been written to try and help you recognize Socrates the next time you meet him, even though he may be old, poor, pot-bellied and vulgar, and, most of all, even though he may be saying things you do not want to hear. In the last few years, the weather has got much worse for people like him. Two great rival orthodoxies are twisting the world into two separate halves, like a schoolboy splitting an apple with his bare hands. But Socrates will be there to ask us why we are leaving the planet in the destructive hands of the schoolboy.[65]

Sinclair succeeded in providing a vehicle for a scrupulous examination of ourselves, our world, and the future of mankind through the philosophical ponderings and discourses of the Athenian born more than two thousand years ago.

To direct this play, Jupiter hired Esse W. Ljungh,[66] a radio personality who had produced many of Peterson's and Sinclair's works for the CBC and who had a long history of successful radio shows. For his cast, Ljungh selected Frank Peddie (Socrates), a frequent stage and radio performer, who appeared with Hart House and the New Play Society and who was heard on "Ford Theatre," "Stage" series, and "CBC Wednesday Night"; Paul Kligman (Aristophanes), a Jupiter board member and a regular on "Ford Theatre" and the "Wayne and Shuster Radio Show"; David Gardner (Agathon), a regular performer with Jupiter; Christopher Plummer (Alcibiades), who performed primarily in Montreal and in Ottawa with the Canadian Repertory Theatre, in Bermuda with a Canadian summer repertory company, and who was making his Toronto debut with this show; John Atkinson (Triptolemus), also a member of the Canadian Repertory Theatre, as well as the Earle Grey Players, the New Play Society and the International Players; Robert Christie (Anytus), an actor and director for the New Play Society and active in radio; Muriel Cuttell (Xanthippe), a member of the Red Barn Company; Murray Westgate (Lycon), who played with the New Play Society, the Peterborough Players, and for the National Film Board; Colin Eaton (Philip), from Galileo; and many others.[67]

The combination of Sinclair, Ljungh, and the many radio actors proved to be successful. Much praise was lavished upon the play and the production. Whittaker, judged a very fair and supportive critic by his peers, stated:

> The Jupiter Theatre has finally stirred a breath of greatness in the Museum Theatre. This clever, even brilliant work, drawn - rather than dramatized - from The Dialogues of Plato and from Xenophon, reaches a note of higher pathos in its final scene which is by far and away the greatest achievement of the new theatrical experience.... Mr. Sinclair's work is notable, if not notably dramatic....Peddie's gift as an actor...crowns the evening. Jupiter has assembled a cast which

> bristles with excellent men...all capable of a personal contribution to such a premiere.[68]

John Drainie, in his report, stated that the critics' enjoyment of the play had been shared with a very enthusiastic audience. It was estimated that in the last two days of the run approximately one thousand theatre goers were turned away from the Royal Ontario Museum Theatre box office. This untried Canadian work had succeeded far beyond the board's expectations and only confirmed their belief that a well-written, well-produced, unknown Canadian play can be just as appealing as a play written by an established or recognized playwright. Socrates, Jupiter's first Canadian show, was very productive - artistically and financially - and continued Jupiter's efforts to construct a very successful year.

The fourth and final production of Jupiter's first season was Jean Paul Sartre's Crime of Passion. A brilliant young Canadian director, Pierre Dagenais, was to be brought in for this show. Mr. Dagenais, "Quebec's foremost actor, producer, director...was hailed by Time magazine as 'the Orson Wells of French Canada.'"[69] However, due to complications, Dagenais's directing of Crime of Passion never materialized. As a result, Jupiter looked to New York for a "guest" director. Their pick was Edward Ludlum from an off-Broadway company called the Craftsmen [he had also directed shows which appeared on Broadway]. He and the Craftsmen received considerable praise and attention for their production of Desire Under the Elms by Eugene O'Neill. It was brilliant, but they gained even greater prominence when a rival production, staged by the American National Theatre and Academy (ANTA), prevented the Ludlum production from appearing on Broadway. When reviewing the ANTA production, the critics made numerous comparisons to the Ludlum production which they felt was superior.

For Crime of Passion, Ludlum acquired the services of some well-established theatre personalities. Included in the cast was Donald Harron (Hugo), a popular actor, who made numerous appearances for the New Play Society and who, in 1950, "played in English productions of A Streetcar Named Desire, Poor Judas, and The Seventh Veil. He had appeared on BBC radio and television and acted in David Lean's film The Sound Barrier"[70] In 1951 he joined the British company that took Fry's A Sleep of Prisoners on a U.S. tour. Other members of Ludlum's company, who had made previous appearances with Jupiter, were Margot Lassner (Olga), Lorne Greene (Holderer), Paul Kligman (Slick), Ed McNamara (Georges), John Drainie (Louis), and David Gardner (Prince Paul). Newcomers in the company included William Needles (Karsky), from the Peterborough Summer Theatre; and Honor Blackman (Jessica), who left an established career in England which included West End productions, numerous feature films, radio and television shows with the BBC, and appearances with various repertory companies throughout Britain.

Crime of Passion was considered by the critics to be a "nice seasonal finale"[71] and the climax to a very successful season. Jack Karr said of the play that "there wasn't an inferior performance on the Museum's stage last night,"[72] and he then went on to praise the direction of Edward Ludlum and the actors' performances. Comments included: "Greene has brought a simplicity to the role without overlooking its subtleties in a fine job of underplaying";[73] "Don Harron...provides great sensitivity in the role of the youth who has both weakness and strength";[74] "Margot Lassner brings considerable persuasion to the part of a female revolutionary";[75] and "Miss Blackman has managed a full quota of warmth and womanly charm."[76] As for the remainder, Karr states, "Director Ludlum has assembled a group of players who fit casually into the general picture, but stand out on their own merits."[77]

Herbert Whittaker in his review stated, "Under Edward Ludlum's direction, it [Crime of Passion] emerges as a play of intriguing ideas with a full complement of dramatic excitement."[78] As for the principal actors, he made these observations:

> Honor Blackman, a pretty blonde actress from Britain with a clarity of speech that is one of the production's great assets, gives...a clarity and a color that no other player completely matches....His [Lorne Greene's] quiet scenes were triumphs for this actor, while he at times suggested the strength of a leader - if not the intellectuality of a ranking political thinker....It is on the shoulders of Donald Harron that the full weight of Sartre's thought falls as Hugo. No actor less intelligent than Mr. Harron could convince us that the analysis of action rather than action is the most important part of the play. And to match his intelligence, Mr.

Harron has any amount of emotion at his command.[79]

The sets, designed and executed by Larry McCance, were also mentioned by the two critics. Karr writes, "It's good to see the Museum's little stage used with imagination, too. Three sets are required here. One is admittedly makeshift, and the other two - actually one serves as two with a complete change of dressing - are substantial and in good taste;"[80] while Whittaker stated that the sets were "ingenious, better in adaptability than in color, perhaps, and moved with most commendable speed."[81]

Box office returns confirmed that the Toronto audiences also found Crime of Passion as intriguing as the critics and made this, the longest running show (thirteen performances) in Jupiter's first season, financially lucrative.

Jupiter's inaugural season concluded - four shows and forty-two performances later - and was, for everyone connected with the theatre, a huge success. The board had achieved exactly what it set out to do, and the critics and the audiences applauded the accomplishments, the high artistic standards, and the steady gain in strength and conviction of its productions. However, the board, though pleased with the initial success, was cautious in its optimism. The "Report of an Unofficial...Enquiry...,"[82] a brutal self-examination, queried some of the board's operational procedures. Questions that were raised [in condensed form] included the following:

1. Was the board large enough? If a few members were directly involved in a production, it was impossible to attain a quorum

to deal with major decisions.

2. Were all board members equally committed to the success of the theatre above their own personal achievements? The author of the report reprimanded some of the board members, saying:

   > Board members in a cast should remember they are NOT just actors - but employees of the company. They have an over-all responsibility not to act like disgrunteled actors, or encourage other members in the company to magnify complaints and irritations. They are in a special position and ought to try to minimze this sort of thing - not fan it.[83]

3. The Jupiter board tended to spend too much time on the artistic conerns rather than on the administrative aspects of running a theatre company. For example: checks and balances needed to be established and strongly adhered to, and a more rigorous effort had to be directed towards the promotion of the theatre and to the soliciting of audiences.

The remainder of the report referred to the inconsistency between thought and action. Even though Jupiter's mandate stated that it was aiming for the best possible theatre, and even though most of the productions were very good, much of that, from the administrative point of view, was by chance rather than design. The charge was that, while they managed to present very professional shows artistically, administratively, they were very amateurish - the entire operation had to be handled with more urgency and conviction. In conclusion, the report implied that what was lacking was a realization that this theatre could be a versatile commercial endeavour even though it started as a non-profit organization. This was a possible, though somewhat improbable, goal considering that Jupiter's revenues were derived from only three sources: contributions from its founders and directors, donations from individuals sympathetic to the development of Canadian professional theatre, and box-office receipts.

The report was presented, principally, as a means to improve subsequent seasons by making them more productive, more finacially profitable, and, most importantly, more professional.

The year-end auditor's report, prepared by Joseph Rosen,[84] showed some very encouraging statistics in spite of limited revenue sources and lack of government support.[85] Box office and subscriptions for Galileo totalled $2,645.58; The Biggest Thief in Town, $5,977.66; Socrates, $4,932.12; and Crime of Passion, $6,692.28. Patrons had donated $3,092.50 and advertising netted $1,760.00 for a total income of $25,100.14. With wages paid to the theatre manager, the stage managers, the backstage crews, performers, set designers and directors; with rentals in some cases totalling more than a thousand dollars a run; with acquiring stock, props and equipment (primarily lighting); the total expenditure for that first season was $25,985.91. Jupiter emerged with an operating deficit of only $885.77 - a rather auspicious start for a fledgling company.

After reviewing their first year, John Drainie and the board set new goals: to expand their audiences, to intensify the search for a larger performance space, and to launch a fund-raising campaign to acquire a minimum of $5,000 in "seed" money. With these goals, Jupiter began to plan their next season.

NOTES

[1] "Jupiter Theatre, Inc. Presents," Brochure publicizing the first season, 1951 to 1952.

[2] Nathan Cohen, The Critic (Vol. 11, No. 1, January, 1952), p. 6.

[3] Herbert Whittaker, now critic emeritus of the Globe and Mail, has been a major force in Canadian theatre since 1930. Apart from serving on numerous arts committees, Whittaker has been a designer, director, playwright, and critic. As a designer he was considered skilled and innovative; as a director he was sincere and sensitive, while his work had integrity and a very high standard; as a critic he was sagacious, sensitive, and supportive. Herbert Whittaker's contributions to drama brought him in contact with numerous theatre groups, such as the Montreal Repertory Theatre, the Everyman Players, the 16-30 Club, the Dominion Drama Festival, the Shakespearean Society of Montreal, the University of Toronto, the Canadian Players, the Crest, Coach House, Hart House, and Jupiter Theatre, just to name a few.

In conjunction with his direct involvement with these groups, Whittaker was also the theatre critic for the Montreal Gazette, and in 1949, he became the theatre and movie critic for the Globe and Mail. In 1952, he was made the theatre critic, a position he held until 1975. In 1976, Herbert Whittaker was made an Officer of the Order of Canada.

[4] __________, "Galileo," The program for Jupiter's production, December 14, 1951, to December 22, 1951, at the Royal Ontario Museum Theatre.

[5] __________, "Crime of Passion," The program for Jupiter's production, April 18, to May 3, 1952, at the Royal Ontario Museum Theatre.

[6] __________, "Galileo," The program.

[7] Ibid.

[8] Ibid.

[9] Ibid.

[10] __________, "Crime of Passion," The program.

[11] __________, "Galileo," The program.

[12] Ibid.

[13] Based on information from Herbert Whittaker, Telephone Conversation with Author, Toronto, Ontario, June 25, 1984.

[14] Ibid.

[15] Len Peterson, Interview with Author, August 21, 1983.

[16] Herbert Whittaker, June 25, 1984.

[17] The severity of the storm was related the following day through reports in the daily papers:

> "2 Die in Storm - Mercury to Dip to Zero Tonight" (The Telegram, December 15, 1951). "Driving snow and sub-zero cold hit Southern Ontario last night, causing at least two highway deaths, scores of other accidents in which a dozen or more persons were seriously injured, and slowed up motor travel in both urban and rural localities." (Toronto Daily Star, December 15, 1951.)

[18] Rose MacDonald, "Jupiter Players Star in Galileo," The Telegram. December 19, 1951, p. 3.

[19] Nathan Cohen, The Critic, January, 1952, p. 6.

[20] Ibid.

[21] Ibid.

[22] Ibid.

[23] E.G. Wagner, "Jupiter Group Opens Season with Galileo," The Globe and Mail (No. 31, 827. December 15, 1951), p. 8.

[24] Jack Karr, "Showplace," Toronto Daily Star. December 15, 1951, p. 13.

[25] Rose MacDonald, December 19, 1951, p. 3.

[26] Ibid.

[27] Jack Karr, December 15, 1951, p. 13.

[28] Ibid.

[29] E.G. Wagner, December 19, 1951, p. 8.

[30] Herbert Whittaker, "Show Business," The Globe and Mail (No. 31, 863. January 28, 1952), p. 8.

[31] Ibid.

[32] [John Drainie], "Chairman's Report on the First Season," circa Spring, 1952.

[33] Ibid.

[34] Ibid.

[35] Helen Manfull, ed., Additional Dialogue: Letters of Dalton Trumbo (1942-1962) (New York: M. Evans and Company, Inc., 1970), p. 149.

[36] [John Drainie], "Chairman's Report," 1952.

[37] ________, "The Biggest Thief in Town," The program for Jupiter's production, January 25 to February 9, 1952, at the Royal Ontario Museum Theatre.

[38] Ibid.

[39] Ibid.

[40] Ibid.

[41] Ibid.

[42] Ibid.

[43] Ibid.

[44] Ibid.

[45] Ibid.

[46] Ibid.

[47] Nathan Cohen, The Critic, (Vol. II, No. 2, February, 1952), p. 1.

[48] Rob Newton, "Biggest Thief is a smash hit," Canadian Tribune (February 4, 1952), p. 13.

[49] Ibid.

[50] Cohen, February 1952, p. 1.

[51] Herbert Whittaker, "Show Business," Globe and Mail (January 28, 1952), p. 8.

[52] Ibid.

[53] Cohen, February, 1952, p. 1.

[54] Whittaker, January 28, 1952, p. 8.

[55] "Jupiter Theatre, Inc. Presents," Brochure publicizing the first season, 1951 to 1952.

[56] Ross, The Arts in Canada, p. 121.

[57] Sinclair, labeled a "patriarch" when he was just twenty-seven by his friend Pierre Burton, had received much recognition and praise from his radio scripts:

> The New York Times has ranked Sinclair as one of the four best radio playwrights on the continent (the others: Arch Oholer, Norman Corwin, and Canadian, Len Peterson): New York Herald Tribune critic John Crosby held up Sinclair's hour adaptation of Sophocles' "Oedipus the King" as the perfect example of how to do things in radio. Jack Gould of the Times said that Lister Sinclair's "tough, beautiful words...suggest Carl Sandburg or Thornton Wilder more than they do American radio." (Bert Franklin, "Patriarch at 27," Macleans Magazine [November 1, 1948], p. 9.)

[58] A discrepancy exists between the script which states the time as 399 B.C. and the program which states 499 B.C. The script accurately dates Socrates' death 399 B.C., Athens.

[59] Lister Sinclair, Socrates (Agincourt, Canada: The Book Society of Canada Limited, 1957), p. 20.

[60] Ibid., p. 30.

[61] Ibid., p. 61.

[62] Ibid.

[63] Ibid., p. 9.

[64] Ibid.

[65] "Socrates," The program for Jupiter's production,

February 22 to March 1, 1952, at the Royal Ontario Museum Theatre.

[66] Disenchanted with his university studies and with his parents' opposition to a theatre career, Ljungh left Sweden and landed in Western Canada en route to Chile. After exploring a variety of vocations, Esse W. Ljungh found his niche in radio. Ljungh's first production of a radio play was in 1942, with CBC Winnipeg. During his stay in Winnipeg, Ljungh had been very active with the Winnipeg Little Theatre and, as a gesture of good will, he directed "Gounod's opera Romeo and Juliet and Rostand's Les Romanesques - both in French - for the neighboring French city of St. Boniface." (__________, "Socrates," The program for Jupiter's production.) Esse W. Ljungh had gone on to produce and direct hundreds of shows for CBC Radio, receive dozens of awards for his work in Europe and Canada, and, along with everything else, maintain an academic career as a lecturer.

[67] Based on program biographies.

[68] Herbert Whittaker, "Jupiter Production of Socrates Stirs Breath of Greatness," The Globe and Mail (February 23, 1952), p. 11.

[69] "Jupiter Theatre, Inc. Presents," Brochure publicizing the first season, 1951 to 1952.

[70] __________, "Crime of Passion," The program for Jupiter's production, April 18 to May 3, 1952, at the Royal Ontario Museum Theatre.

[71] Jack Karr, "Show Place," Toronto Daily Star (April 19, 1952), p. 17.

[72] Ibid.

[73] Ibid.

[74] Ibid.

[75] Ibid.

[76] Ibid.

[77] Ibid.

[78] Herbert Whittaker, "Show Business," The Globe and Mail (April 19, 1952), p. 17.

[79] Ibid.

[80] Karr, "Show Place," (April 19, 1952), p. 17.

[81] Whittaker, "Show Business" (April 19, 1952), p. 17.

[82] "Entitled - Report of an Unofficial? Unsolicited? Unrehearsed? Enquiry into the Affairs of Jupiter Theatre Activities During the 1951-52 Season by a "Royal" Commission of One Board Member for the Purpose of Opening up Some Channels of Thought Prior to the Board meeting on May 9th, 1952. Author unknown but believed to be Len Peterson.

[83] Ibid., p. 2.

[84] Joseph Rosen, "Auditor's Report" (Toronto: June 25, 1952), p. 2.

[85] The Canada Council started to support the arts in 1957, the result of the Massey Report.

CHAPTER V

JUPITER THEATRE'S SECOND SEASON:

OCTOBER 17, 1952, TO MAY 30, 1953

The success of the first season and, to some degree, temerity inspired the Jupiter Theatre to press ahead and promote their second season:

> Jupiter promises you a brilliant new season of drama. Jupiter has planned more productions for the coming year -- and longer runs for each play. Jupiter is bringing together distinguished actors and directors, famous artists and designers, and talented stage technicians, so that this year's productions will surpass in excellence anything which it has presented in the past.
>
> As for the plays - these are of unusual interest - offering as they do - the work of the greatest playwright of France, two notable Americans, Italy's greatest man of the modern theatre and - what must be of special interest to Canadians - the world premieres of two Canadian plays which in every respect measure up to Jupiter's high standards - stirring, thoughtful and wonderfully entertaining.[1]

Specifically, the proposed season was to include Eugene O'Neill's Anna Christie; a world premiere of The Moneymakers, a play written exclusively for Jupiter by Ted Allan; Moliere's The Miser; a second Canadian play premiered by Jupiter, Blue is for Mourning, written by drama critic Nathan Cohen; Pirandello's Six Characters in Search of an Author; and George Kelly's The Show-Off. However, a substitution was made to the season - the Canadian premiere of Christopher Fry's The Lady's Not For Burning replaced Pirandello. Added to the six regularly scheduled shows were a one week run of Christopher Fry's A Sleep of Prisoners held at St. Andrew's Church, and a remount of The Lady's Not For Burning at the Hart House Theatre (with provisions made for airing by CBC radio and television). With the addition of two new shows, Jupiter extended the length of the season to one hundred-and-two performances from the previous forty-one.

To launch the first show of their new season, Anna Christie, Jupiter capitalized on their popularity by implementing a series of promotions:

First, there was the publicity heralding the return of Roeberta Beatty to the Jupiter after her initial success with The Biggest Thief in Town. Though the board preferred not to hire any director more than once (in order that Jupiter could provide exposure for as many as possible), Roeberta Beatty was an exception. Her vast knowledge and understanding of O'Neill's works and her studying and working at the Provincetown Playhouse, the first place O'Neill's works were performed, made her the best suited Canadian to direct this show.

The second was Jupiter's talent search - an open audition held to find the ideal actress to play the title role. As expected, the open audition produced the desired excitement and expectations. This "Cinderella Story" was chronicled by the Globe and Mail:

> An unknown actress from Windsor, Ont., came to town the other day and walked off with one of the

> local acting plums of the season -- the title role of Anna Christie. Her name is Deborah Cass, and she won the role in competition with some of the top Toronto acting talent.
>
> Miss Cass read about the Jupiter Theatre try-outs in the *Globe and Mail* and decided to have a try, for the part of Anna was one which she had used for study purposes. She attended a reading and was asked to come back for another. Finally, Roeberta Beatty...announced that the young Windsor girl had the quality she was looking for in Anna.[2]

Deborah Cass was not altogether a novice. Prior to her acting for Jupiter, she had studied in Detroit and at the Goodman Theatre in Chicago and performed at the Rhinelander Theatre in Wisconsin, the Seaside Summer Theatre in Oregon, and with the International Players in Kingston, Ontario.[3]

There was a great deal of interest generated in the casting of the other roles as well as in the hiring of a designer. Articles appeared in the local dailies publicizing the casting of Joseph Furst, a stage and screen actor and director from Vienna, who performed at the Wiener Schauspielhaus, Die Insel and the Volks theatres in Germany; Lorna McLean [Sheard], a well known actress, director, and teacher, who performed at Hart House and the Montreal Repertory Theatre; and Tiff Findley, who at the time was appearing in the "Sunshine Sketches" for CBC radio, and who had performed with the International Players in Kingston and the Earle Grey Players in Toronto. A week later, it was announced that Penelope Geldart, emerging as one of Canada's most outstanding stage designers, was hired to "meet the special challenge of the production -- that of providing the action with a waterfront bar and a coal barge on the stage of the Museum Theatre."[4] Geldart emigrated from England where she designed for the Old Vic Company and the Liverpool Repertory Theatre. Prior to her involvement with Jupiter, she designed for the Stage Society in Ottawa, its successor, The Canadian Repertory Theatre, and the Niagara Falls Summer Theatre.

Anna Christie was a successful season opener. It gave greater credence to Jupiter's intentions and the board received praise "for not being a fun-and-games group,"[5] and that "it takes theatre seriously and it expects its audiences to do the same. True to form it has chosen one of the most modern playwrights for its first 14-performance stand."[6]

In his review, Herbert Whittaker referred to the elements that made the production work:

> Jupiter Theatre has found a new actress and an old play to open its second season. The play is Eugene O'Neill's Anna Christie and the actress is Deborah Cass, a slim, young girl with a genuine talent and an extraordinary drive.
>
> Jupiter's first director of the season, Roeberta Beatty, has brought these two together to make some gripping theatre on the tiny Museum stage.[7]

He goes on to point out Beatty's talents:

> Miss Beatty has proven her worth of [sic] a director by her respect for the playwright. She uses no little subterfuge to slide past dangerous ground. She has tackled the play of Anna Christie straightforwardly, has dug for the characters and put them down on the stage with faith. The proof of her success is in the way the play, melodrama or no, holds us in thrall.[8]

Jack Karr, in contrast, had little to say about Roeberta

Beatty's directing. He referred to it as "intelligent,"[9] and due to her direction, "a peculiarly satisfactory evening has resulted, now and then wryly comic, more often tawdrily dramatic."[10]

However, he does extol Deborah Cass's performance in the title role of Anna:

> It is Miss Cass, of course, who must provide the striking performance of the evening, and the young lady has done just this. Her Anna is hard, heart-sick, ashamed of her past, yet looking pathetically for the security that can blot out that past. At the outset it looks as though Miss Cass is going to be mechanical, until it is realized that Anna is reacting mechanically. By the end of the play her emotions are in full flood.[11]

Whittaker said of the lead "In Miss Cass...we have an actress who can make us accept her as the source and fountain of his [O'Neill's] play."[12] Her performance "stirred the heart many times that evening"[13] and that "Miss Cass soars into full strength - playing like a steel line, building climax upon climax and sweeping the play to success."[14] In comparison with Deborah Cass's performance, the others seemed to pale even though they had given adequate performances.

As for Penelope Geldart's design, "three scenes, representing a dowdy bar, and deck and cabin of a coal barge,"[15] it was "appropriately dingy and [gave] the Museum's small stage the feeling of as much space as could be expected."[16] Whittaker, on the other hand, was less supportive, stating:

> Physically, the production lacks texture and atmosphere. One would say that the Museum stage again won a victory over illusion except that in

> its second act, Penelope Geldart does give us a deck scene which has space and mystery. The cabin of the last two scenes, however, put a cardboard world behind some very real people.[17]

The combination of Beatty, Cass, and O'Neill made this production of Anna Christie a promising start to Jupiter's new season and served to heighten the audience expectations for the remainder of the repertoire.

The board, in selecting the second production, attempted to incorporate all of Jupiter's objectives - using Canadian writers, presenting high quality plays, and employing the best talent. These all came together in Ted Allan's The Moneymakers - a play written exclusively for Jupiter. Ted Allan comments:

> I have written this play for Canadians...I am pleased that a Canadian can now write a play and know that an excellent professional group is ready, capable and willing to produce it, and has already created an audience to receive it.[18]

Ted Allan, at that point in time, was best known as a radio playwright for Andrew Allan's "Stages" series and as a short story and article writer for "The New Yorker, Harpers, Mademoiselle, Colliers, Reader's Digest, United Nations World, This Week, and Chatelaine."[19] He also spent some time as a scriptwriter for Warner Brothers and Columbia Pictures.

Allan's The Moneymakers, rooted in his less than pleasant experience in Hollywood, is the story of an idealistic Canadian writer and his wife who attempt to find financial success and security in the world of show business while trying to remain uncorrupted and uncompromising. Jack Karr states:

> Allan has given us both an unsettling evening, sometimes funny, more often brooding. Either in disillusionment or anger, he hits at a good many Hollywood sore spots - its money-worship, nepotism and fear. He has taken a wryly humorous view of the studio purges of liberal thinkers, and of the phoney exploitation of what has been come to be called "Americanism." He has also taken a passing poke at the Canadian public for the complacency and the disinterest in its young writers that sends them scurrying to places like the film colony for a chance to be heard.[20]

To direct this play-in-progress, Jupiter hired Aaron M. Frankel. Frankel, a "guest" director, had "toured with the late Louis Jouvet's company, which played in both Montreal and Quebec,"[21] and directed for the ANTA, the New Parsons Theatre in Hartford, and two theatres operated by the Theatre Guild - the Westpoint Country Playhouse (intended solely for trying out new plays) and the Bahama Playhouse in Nassau.

For his cast, Frankel used some Jupiter regulars: Lorne Greene (Paul Finch), John Drainie (Michael Bedford), and David Gardner (Ralph Sherman). Some of the newcomers included Kate Reid (Julie Bedford), who performed at Hart House, with the Straw Hat Players, and in Peterborough and Bermuda. She also appeared on "CBLT[22] in Angel Street and Morley Callaghan's To Tell the Truth." Ray Patridge (Nicholas Lovell), who had been a radio announcer, was making his acting debut in Toronto. Joanna Stoute (Marge Lovell), and Mary Lou Collins (Manicurist) completed the cast.[24]

Along with its other inventive undertakings, Jupiter also embarked on a program of encouraging Canadian artists to become active participants in the theatre and to add their input into the development of an indigenous Canadian theatre. To that end, the first artist, commissioned to design the sets for The Moneymakers,[25] was Walter Hawley Yarwood, a painter - a member of the Painters 11 - and an advertising designer.

Because this was a "script-in-progress," the play was not ready when it opened on November 14, 1952. As the critics pointed out: "There was some evidence that revisions were still being made up until curtain time, which may be the reason for some uncertainty in the performances;"[26] there was "more fumbling than we're accustomed to at a Jupiter opening;[27] and that "the opening night confusions...were enough to blur many passages of Mr. Allan's work."[28]

In the end, the script was considered a modest success, with much of the credit given to the director, Aaron M. Frankel, for working hand in hand with Ted Allan to shape and structure the play for the stage. Herbert Whittaker commented on the director's input:

> Aaron Frankel's contribution as director of this first production of The Moneymakers is doubtless [sic] far greater than appears on the surface - for in the early stages of a play the director is of prime importance in the cutting, shaping and clarification of a script. The more conventional aspects of his job - characterizations, pace, timing, movement - will be better appreciated at the beginning of the [coming] week than they could be on Friday night. But there was already atmosphere, contrast, and variety of pace peeping through.[29]

Generally, the opening night performances were good, especially Lorne Greene's as the villainous producer, and

Yarwood's first attempt at set design was quite adequate, considering the confining Museum space:

> W. Hawley Yarwood has provided three sets which, within the limitations of the stage, suggest, rather than depict, the lush opulence of Hollywood homes and offices.[30]

and:

> W. Hawley Yarwood has given the play three slick interiors, each touched with neat symbolism.[31]

In spite of the shakey start, the production jelled rather quickly, and by the end of the first week, it was drawing capacity crowds. The board expected this show to break the attendance for all previous shows with the exception of Jupiter's first Canadian show, Sinclair's _Socrates_.[32] On December 4, 1952, Jupiter's production of _The Moneymakers_ was televised by the CBC, the first time Canadian theatre and Canadian television worked together in a common cause.[33]

For the third play of the season, Christopher Fry's _The Lady's Not For Burning_, Jupiter commissioned another Canadian artist, also a member of the Painters 11. Harold Town was a commercial artist at the time, an illustrator for _Macleans_, _Liberty_, _Chatelaine_, and _Mayfair_.[34] He was the designer of the Jupiter program and logo and a rapidly rising Toronto painter. As stated in _Contemporary Canadian Art_:

> Town's work stands out from the mainstream, from the concerns with art and anti-art, with abstraction or a return to figuration, with the rejection of printing and the return to painting. But it constitutes the body of work of one individual, multi-faceted, broad in interest and

> invention, constantly testing, impossible to categorize.[35]

In addition to procuring the services of this talented artist, Jupiter also managed to hire a notable director, John Barry Griffin. His career included directing productions at the Old Vic Theatre, the Water Gate and Irving Theatre Clubs, and the Birmingham Repertory in Britain. In the U.S. he pursued a variety of theatre-related endeavours, most notable of which was his work as a theatre, film, and ballet critic for both The Stage and Theatre Arts.[36]

The cast selected for The Lady's Not For Burning included: Christopher Plummer, whose career since his first appearance with Jupiter included several radio dramas for Andrew Allan's "Stage '52," the "Ford Theatre," and a brief stint in Bermuda and the United States; two recent arrivals from England - Rosemary Sowly, who had performed with Hart House and the Earle Grey Players since her arrival in Canada; and Katherine Blake, whose appearances included various performances in the West End and in New York. Also included was Richard Easton, who performed at the Montreal Repertory and the Children's Theatres, the Brae Manor Summer Theatre at Knowlton, Quebec, the Canadian Repertory Theatre, Ottawa, and numerous CBLT productions such as the "Sunshine Sketches," "Payment Deferred," "Barretts of Wimpole Street," and "The Miracle Plays." Rounding out the cast were Doris Gill, a very experienced character actress in Toronto, Stanley Mann, Eric House, John Harding, Alex McKee, and the "boy philosopher," Donald

Harron.[37]

The play was a critical success, "an evening of splendor,"[38] or as Karr's opening paragraph of the review stated:

> Christopher Fry's poetic comedy...has arrived in our midst in as neat and attractive a package as any that Jupiter Theatre has yet put before the public in its short existence....The wit and humor of this controversial piece were put forth in very appetizing style indeed. Carefully cast and acted with assurance, it should do much to further establish this company as big leagers [sic].[39]

There were brilliant performances by all but especially by Katherine Blake:

> Miss Blake sweeps through the play as a creature of longing, longing for life and later for love, but always with a cool quick quality that stirs the story to sense....She is most beautiful to look on, and as interesting in movement as in the projection of thought.[40]

John Barry Griffin was praised for providing

> an overflowing helping to the comic possibilities of the various characters. This is a good thing, though, for it catches the audience unawares in laughter, and they have no time to dread the poetic muse, unenjoyed for so long upon our stage, remembered only as a spectre of schooldays.[41]

Even Harold Town's attempt through the "use of bold colors and effective distortion of perspective"[42] to capture the "psychological qualities of the medieval action"[43] received modest praise for being an interesting concept. However, many felt that the costumes and the set, though brilliant in themselves, when placed together, fused into a kaleidoscope of color on the stage that caused actors to blend in with the background. Specifically:

> The set which Town has...devised...is perhaps too

> busily impressionistic for complete comfort, but at least it is a change from the usual drab box sets with which this particular stage is customarily equipped.[44]

In spite of this slight problem, The Lady's Not For Burning was both a critical and financial success and was the first of three Fry plays produced by Jupiter, all enthusiastically received by the Toronto audience.

Jupiter's fourth show was another Canadian play, the second premiered that season. Blue is for Mourning by Nathan Cohen was a critic's attempt at writing a play.

Nathan Cohen, well known for his critiques on the arts in Canada, worked as "editor of The Gazette, a daily newspaper published in Glace Bay, Nova Scotia, for two years." "In Toronto he founded and edited The Critic, a monthly periodical of criticism and review of the arts in Canada - which perished after fourteen issues from financial malnutrition."[45] At the time Blue is for Mourning was being presented, Cohen was a "moderator of the CBC television program 'Fighting Words,'...a contributor to 'Ford Theatre' and 'Critically Speaking' and...[a] regular reviewer of drama and ballet for the Sunday afternoon 'CBC Views the Shows.'"[46]

Cohen, who called himself "the only dramatic critic in Canada,"[47] -- he referred to all the others as reviewers -- attempted to write a play that dealt with the people and situations in his native Nova Scotia. The plot centres on a Cape Breton union leader, Jesse Baker, as seen through the eyes of his family and a newspaperman reporting the events surrounding the climax of a strike.

To direct this play-in-progress, Jupiter hired Jerome Mayer, who had "been active in the American theatre as director, producer and writer since 1931,"[48] who worked with the Theatre Guild, and who "produced and staged the first English presentation of Obey's Noah."[49] Included in the cast were Eric House (Walsh), Doris Gill (Mrs. Baker), and Douglas Master (Sharkey), all having previously appeared in Jupiter productions; Cosette Lee (Molley Harris), whose career included radio work, numerous appearances at the Royal Alexandra with American companies, and summer stock productions in the U.S. and Canada; Barbara Cummings (Sarah Baker), who appeared in several West End productions and who, upon returning to Canada, had performed for radio and television including the CBLT production of "All My Sons"; Jane Graham (Cora Baker), from the Canadian Repertory Theatre in Ottawa; and Donald McKee (Blue). McKee, a New Yorker, was secured from ANTA. His career included Broadway, various U.S. national and international tours, film, and television.[50]

Despite the strong cast, Blue is for Mourning was "an unmitigated disaster."[51] Although Cohen was considered brave for availing himself to public scrutiny by writing a play, the play became the butt of scathing criticism, a backlash from the numerous plays he panned. Sydney Newman, who designed the set for the play, agreed that Blue is for Mourning had problems because it was "very dour, very downbeat. It was unbalanced - there was no humour in it; it was very earnest, very serious. It was almost like a gross example of...working class plays."[52] He went on to indicate that, though the play had problems, much of the caustic treatment was in retaliation for Cohen's critiques. An example of this was the first paragraph of The Varsity review: "Blue is for Mourning...is a forceful demonstration of an old Canadian proverb: critics who throw stones shouldn't write plays,"[53] and later, "if you happen to have a grudge against Cohen, I suggest you hurry to the Museum before Jupiter decides to wipe this blot from a hitherto unstained escutcheon."[54]

Herbert Whittaker, Cohen's long-time colleague, praised Cohen by saying "it is a courageous critic who writes a play, but nobody has ever accused Nathan Cohen of lacking courage."[55] However, he was quick to point out that the play had serious problems which made it "difficult to accept as a dramatic entity."[56] Jack Karr's review called the play pointless and a "rambling, poorly focused tale."[57]

Apart from the criticism of the play itself, there was also a stern condemnation of Jerome Mayer's inability to direct a new play. Mayer had apparently "supplied the play with an overall restlessness, of emphasis as of physical movement."[58] Malcolm MacKinnon for The Varsity said of Mayer, "After reading the play, he wisely decided that it wold be a waste of time to ask the actors to learn their lines and instead drilled them in an intricate routine of changing chairs and lighting cigarettes."[59] There was also a general chastisement of all the actors by the critics for giving lackluster performances.

Blue is for Mourning was to be the first play of a trilogy. The other two plays never materialized. (Whether this was the direct result of the criticism is conjecture, but Cohen did abandon playwriting.) However, he remained a critic and continued in his quest to bring drama, criticism, and theatre in Canada to a level of excellence.

The one bright spot in this production was Sydney Newman's set. Newman, who had been executive producer of "films for theatrical distribution"[60] for the National Film Board, was now with the CBC and in charge of remote broadcasts, which included "Hockey Night in Canada," the Grey Cup games, and "The Varsity Show."[61] Sydney Newman recalls his Jupiter involvement:

> I hadn't done any designing since 1939. I had become a film-maker...so, when I got back to Toronto, I was in effect a non-practicing designer. Well, then, Glen [Frankfurter] and Len [Peterson] came to me and said that they wanted me to do a set. They remembered from the old days...and I thought I'd take a crack at it just for the laughs....But for me, it was purely a part-time thing because I was fully engaged in my work for the CBC, and it was an eighteen hour-a-day job.[62]

Persuading Newman to design again was a very fortunate move on the part of the board. Not only did he provide a suitable acting space for the actors, but he did it with a brilliance not often seen in Toronto. Sydney Newman describes his set at the

Museum Theatre:

> Twenty feet wide, twenty deep and like the end of a bowling alley and that's where I had to do...Blue is for Mourning....I don't think they [Jupiter] ever had a set that was a complicated as the one I did for...the Nathan Cohen script....I built an entire house, sawed in half, so that you had a downstairs and an upstairs and different playing areas. And, the actors had to get upstairs and down.[63]

Newman's set received much praise from the critics similar to this review by Malcolm MacKinnon in The Varsity:

> Sydney Newman's fine naturalistic setting captures all the tawdry familiarity of a Canadian living room. The painted wallpaper, the meticulous details of the furnishings and the varied divisions of acting area establish this as the finest set yet seen at the Museum.[64]

Except for the design, the entire show was a serious setback for Jupiter, both financially and artistically. Undaunted, they proceeded with the fifth offering of the year, Tenessee Williams' Summer and Smoke, presented under the direction of Henry Kaplan. Kaplan was "Jupiter's first local director of the season,"[65] and though he directed for various stock companies in the U.S. and Canada, at the time he was hired by Jupiter, he was producing the "Sunshine Sketches" and "Telestory Time" for CBLT. The cast included: Aileen Seaton (Alma Winemiller), who first appeared in Galileo; Murray Davis (John Buchanan Jr.), co-founder of The Straw Hat Players; Kate Reid (Nellie Ewell), from The Moneymakers; Joseph Furst (Gonzales) and Deborah Cass (Mrs. Winemiller) from Anna Christie; Paul Endersky (Dr. John Buchanan, Sr.), an international entertainer from Canada, known primarily for his dancing and for "his writing and producing of reviews, radio and television shows;"[64] and James [Jimmy] Doohan, a Canadian actor working primarily in the U.S., mostly at the Neighborhood Playhouse in New York and on Broadway as well as appearing on radio and television.

Jupiter again procured the services of Sydney Newman to design the show. In reference to Summer and Smoke, Newman stated that the Jupiter production was "professionally...as good as Broadway, without having any of the big name stars,"[68] a view substantiated by the critics. They also applauded the direction:

> Mr. Kaplan has orchestrated his play nobly, controlled its passion and hysteria, held in check its comedy and kept the whole thing moving with excellent rhythm. He has made the play as it should be, a frame to the portrait of Alma.[69]

The production also managed to successfully overcome many of the contraints imposed upon it by the acting space:

> Mr. Kaplan...guided the varied talents and unified the whole play so that it flows without break around the confines of the Museum stage. We make the reservation here, though, that if the Museum stage is handled as well as it is here by Mr. Kaplan's direction of movement, Sidney Newman's poetic triple set and the lighting of Robert Barclay, we will begin to forget that those limitations of space exist.[70]

Summer and Smoke restored much of the prestige lost by Blue is for Mourning and also recouped some of the financial loss.

For their sixth show of the season Jupiter again presented a Christopher Fry play. With the success of The Lady's Not For Burning, they obtained permission for staging the Canadian premiere of A Sleep of Prisoners. The board felt that Toronto audiences were finding the language and theatricality of Fry fresh and stimulating and would readily take to a production which saw Donald Harron, who played Peter in the U.S. tour, reunited with Leonard White, who had played David in the same tour and who had been "associated [with A Sleep of Prisoners] as an actor since its first production for the Festival of Britain in 1951." Leonard White recalls that time:

> It was somewhile after I got back to England from that tour in the States that, out of the blue, I had a note from Don Harron telling me that this group, Jupiter Theatre, had just had a success with The Lady's Not For Burning and that they were interested in doing a production of this latest Christopher Fry play. They wanted to know if I would come, join Don, we two to play our original roles, cast the other two roles in Canada, and for me to direct this Canadian production. I was delighted.[71]

White accepted the offer, hired Patrick Macnee, who was in Canada and who had established a very "solid reputation in many television and radio performances since his arrival from England,"[72] to play Joseph Adams. W.A. Brodie, "a wonderful old man who was, in fact, the doyen of the announcers at the CBC,"[73] was to play Tim Meadows.

A Sleep of Prisoners was staged at St. Andrew's Presbyterian Church, not the ideal setting due to the following factors:

> It was too clean, too neat, too nice. But nevertheless, all that was necessary to put it on in Toronto was, in fact, to get some bunks made and to get the four uniforms for the four

> soldiers. A certain amount of bedding material was necessary, straw and so forth. So it didn't take long for the nave of the church to become a little less clean than it might normally be, and a little bit more appropriate for the action of the play.[74]

The dream sequences incorporated all the existing items, "a red blanket becomes a cloak. A balaclava helmet becomes a sort of medieval headgear.[75] Sound effects were utilized to give a sense of ambiance, and lighting effects to make the transition from reality to dream and back again.

The Globe and Mail review praised the directing: "Leonard White has directed the complicated play in masterful fashion, its poetic action as well as its physical and dramatic action."[76] The review also complimented the actors on very solid and skilled performances and concluded with "A Sleep of Prisoners is obviously a play to be seen and heard, for there will be no more fascinating and meaningful a work on your stage this year."[77] Jack Karr felt that the play was done "with both confidence and skill,"[78] and that the four actors functioned with "compact and tightly-knit teamwork, and the performances, individually and as a company, have both conviction and depth."[79]

A Sleep of Prisoners did well enough, critically and financially, to be considered for a national tour in the fall of 1953 and for which Leonard White was given a contract. Unfortunately, financial arrangements could not be coordinated and the idea of touring the show had to be abandoned.

The final play of the second season, Kelly's The Show-Off, saw the return of another Canadian who had had a successful career abroad. Robert Christie, who was performing in various theatres in England including the Old Vic, returned to direct his first Jupiter show.[80] His cast included: Jane Mallet (Mrs. Fisher), a gifted comic actress, well-known nationally for her radio, television, and stage performances; John Howe (Aubrey Piper), who performed in radio and television as well as with many other Jupiter actors in various companies in Niagara Falls, Kingston, Peterborough, Ottawa, and Toronto; Corinne Conley (Amy), an American actress who was "building her acting career in Canada,"[81] performing primarily in Montreal and Toronto; and Bea Lennard (Clara), who, like many of the Canadian performers, acted at Hart House and various stock companies in the U.S. and Canada. The company also included Fred Diehl (Frank Hyland), a well-established radio performer in Western Canada; Douglas Master (Mr. Fisher), who appeared in Socrates and Blue is for Mourning; Sydney Brown (Mr. Rogers), from The Biggest Thief in Town; Eric Clovering (Mr. Gill), another radio, television, and stage actor, who performed in the U.S., Canada, and Britain; and James [Jimmy] Doohan (Joe), who had just finished Summer and Smoke.[82]

Although this period comedy was an odd conclusion to a season that included an O'Neill, two Christopher Frys, and a Williams, it was well-performed and well-received: "In Robert Christie's production for Jupiter, full value is given to the play's satirical value, its special realism and its comedy."[83] As for Jane Mallett's portrayal of Mrs. Fisher:

> Miss Mallett, we all know, can dig comedy out of rocks, and she could have easily turned Mrs. Fisher into the Arch-Type Mother-in-Law, wildly funny. Instead, Miss Mallett gives us a character study of genuine truth, played delicately and with complete connection. She builds, unfalteringly, this woman for us - narrow, suspicious, pessimistic, honest and well-loved.[84]

As for the other principal, John Howe, who played Aubrey Piper, Jack Karr made the following observation:

> He has a knack, acting with every muscle in his body, of spreading this role out and making it last for an entire evening without overstaying his welcome. An exaggerated part to begin with, it depends on exaggerated playing most of the time, and that's what John is giving it.[85]

In The Show-Off, Jupiter once again encouraged a commercial artist to design the sets - the third time this season. Noreen Mallory, who assisted Harold Town with The Lady's Not for Burning, now had a chance to present her version of the Fisher living room on the Museum stage. According to the reviews, she was moderately successful considering the inherent problem of the theatre.

Jupiter concluded its season with a remount of The Lady's Not for Burning, performed at Hart House Theatre. Patrick Macnee replaced Christopher Plummer as Thomas Mendip, and Leonard White replaced Alex McKee as Mathew Skipps. This production remained as strong as the original; in fact, it seemed to have improved, according to the critics, because it was "freed from the confines of the Museum cell."[86]

In this, its second season, Jupiter gained in strength and conviction and demonstrated a stability characteristic of a maturing theatre. This season marked many "firsts" for the group. It had increased the number of performances from forty-one to one hundred-and-two for eight shows (one was a remount) with audience attendance reaching the 33,000 mark.[87] Three commercial artists were persuaded to try their hand at stage design, all successful in their attempts, and Sydney Newman, once again, was designing sets. Jupiter also combined with CBC radio and television to present The Moneymakers and A Sleep of Prisoners. Herbert Whittaker pointed out the mutual benefits of this cooperation:

> To the theatre group whose play is selected for TV, there is a wider public and the higher rate of pay for the actors; for television there is a play already explored, learned, rehearsed and acted, great advantages in the medium for which technical requirements are so great that interpretation must often come second to presentation.[88]

And, as promised, Jupiter's productions did "surpass in excellence anything which it [had] presented in the past."[89]

At the end of this season Jupiter emerged with only a $2,000 deficit - a remarkable achievement when compared to an expenditure of $55,800.[90] A more detailed analysis cannot be made due to the fact that financial statements are not available.

Jupiter concluded a very long season of building its audience, raising its production standards, and generating greater revenues. Although it was still in the red financially, this theatre group had much to be optimistic about. Jupiter was ready for its next season!

NOTES

[1] __________, "Jupiter Theatre Presents a Season of Six Outstanding Plays," Brochure publicizing the second season, 1952 to 1953.

[2] [Herbert Whittaker], "Unknown Captures Anna Role," The Globe and Mail, September 27, 1952, p. 10.

[3] Information on director, designer and actors derived from Anna Christie program (__________, "Anna Christie", The program for Jupiter's production, October 17, to November 1, 1952, at the Royal Ontario Museum Theatre).

[4] [Herbert Whittaker], "Deborah Cass Shows Talent in O'Neill's Anna Christie", The Globe and Mail, October 18, 1952, p. 10.

[5] Jack Karr, "Showplace", Toronto Daily Star, October 18, 1952, p. 13.

[6] Ibid.

[7] Whittaker, October 18, 1952, p. 10.

[8] Ibid.

[9] Karr, October 18, 1952, p. 13.

[10] Ibid.

[11] Ibid.

[12] Whittaker, October 18, 1952, p. 10.

[13] Ibid.

[14] Ibid.

[15] Karr, October 18, 1952, p. 13.

[16] Ibid.

[17] Whittaker, October 18, 1952, p. 10.

[18] __________, "The Moneymakers", The program for Jupiter's production, November 14 to November 29, 1952, at the Royal Ontario Museum Theatre.

[19] Ibid.

[20] Jack Karr, "Showplace", Toronto Daily Star, November 15, 1952, p. 19.

[21] ________, "The Moneymakers", The program for Jupiter's production, November 14 to November 29, 1952, at the Royal Ontario Museum Theatre.

[22] CBLT was the first CBC English-language television, coming on air on September 8, 1952.

[23] Based on information derived from "The Moneymakers" program.

[24] Ibid.

[25] Yarwood, primarily an advertising designer, was a member of the Ontario Society of Artists and the Canadian Group of Painters. In 1933, Yarwood joined the Painters 11, a group of abstract artists bound only by their unified rejection of the status quo. The Painters 11 were very similar to Jupiter:

> The importance of Painters 11 lies in the fact that through their persistence, their advocacy, even their notoriety, a group of singularly unlikeminded artists broke the pathetically limited view of the visual arts that prevailed in Ontario in the early 1950's. It has been shown time and again that the very intemperance of reactionary opinion works to the advantage of new initiatives; the very conservatism of the opposition worked for Painters 11, the reactions of shock and disgust drew attention to them. The wide range of talent and ideas offerred by the group validated a range of future possibilities in creative avenues, in ambition, in the place and significance of the artistic enterprise. (David Burnett and Marilyn Schiff, Contemporary Canadian Art [Hurtig Publishers Ltd in cooperation with The Art Gallery of Ontario, 1983], p. 59.)

[26] Jack Karr, November 15, 1952, p. 19.

[27] Ibid.

[28] Herbert Whittaker, "Show Business", The Globe and Mail, November 17, 1952, p. 16.

[29] Ibid.

[30] Jack Karr, November 15, 1952, p. 19.

[31] Herbert Whittaker, November 17, 1952, p. 16.

[32] There are no facts available to substantiate this expectation which appeared in a short article (_________, "Original Plays, Canadian Writers", The Globe and Mail, November 22, 1952, p. 12).

[33] Only minor cast changes were made and Silvio Narizzano directed it for television.

[34] _________, "The Lady's Not for Burning", The program for Jupiter's production, January 16, to January 31, 1953 at the Royal Ontario Museum Theatre.

[35] David Burnett and Marilyn Schiff, Contemporary Canadian Art (Hurtig Publishers Ltd. in cooperation with The Art Gallery of Ontario, 1983), p. 59.

[36] _________, "The Lady's Not for Burning", The program.

[37] Ibid.

[38] Herbert Whittaker, "The Lady's Not for Burning Arrives In a Pyrotechnical Dazzle of Words", The Globe and Mail, January 17, 1953, p. 10.

[39] Jack Karr, "Showplace", Toronto Daily Star, January 17, 1953, p. 27.

[40] Herbert Whittaker, January 17, 1953, p. 10.

[41] Ibid.

[42] _________, "Jupiter Theatre Presents", The Globe and Mail, January 10, 1953, p. 8.

[43] Ibid.

[44] Jack Karr, January 17, 1953, p. 27.

[45] Information derived primarily from the program (_________, "Blue is for Mourning", The program for Jupiter's production, February 13, to February 28, 1953 at the Royal Ontario Museum Theatre).

[46] Ibid.

[47] John Robert Colombo, Colombo's Canadian Quotations (Edmonton: Hurtig Publishers, 1974), S.V. Cohen, Nathan, p. 120.

[48] __________, "Blue is for Mourning", The program.

[49] Ibid.

[50] Information derived primarily from the program for "Blue is for Mourning".

[51] A characteristic phrase now identified with the play's author (John Robert Colombo, p. 120).

[52] Sydney Newman, Interview with Author, Toronto, Ontario, August 19, 1983.

[53] Malcolm MacKinnon, "Blue is for Nathan", The Varsity, February 16, 1953.

[54] Ibid.

[55] Herbert Whittaker, "Study of Cape Breton Life Not Quite a Dramatic Entity", The Globe and Mail, February 14, 1953, p. 10.

[56] Ibid.

[57] David McCaughna, "Nathan Cohen: In Retrospect", Canadian Theatre Review (CTR8, Fall 1975), p. 32.

[58] Herbert Whittaker, February 14, 1953, p. 10.

[59] Malcolm MacKinnon, February 16, 1953.

[60] Sydney Newman, August 19, 1983.

[61] Information derived from Newman interview.

[62] Ibid.

[63] Ibid.

[64] Malcolm MacKinnon, February 16, 1953.

[65] __________, "Summer and Smoke", The program for Jupiter's production, March 13, to March 28, 1953 at the Royal Ontario Museum Theatre.

[66] Ibid.

[67] Information derived from "Summer and Smoke" program.

[68] Sydney Newman, August 19, 1983.

[69] Herbert Whittaker, "Out of Summer and Smoke Jupiter Finds Itself a Hit", The Globe and Mail, March 14, 1953, p. 7.

[70] Ibid.

[71] Leonard White, Taped Letter to Author, Newhaven, Sussex, England, July 7, 1983.

[72] Ibid.

[73] Ibid.

[74] Ibid.

[75] Ibid.

[76] Herbert Whittaker, "Show Business", The Globe and mail, April 7, 1953, p. 10.

[77] Ibid.

[78] Jack Karr, "Showplace", Toronto Daily Star, April 7, 1953, p. 21.

[79] Ibid.

[80] Based on information derived from "The Show-Off" program (__________, "The Show-Off", The program for Jupiter's production, April 17, to May 2, 1953, at the Royal Ontario Museum Theatre).

[81] Ibid.

[82] Ibid.

[83] Herbert Whittaker, "Show Business", The Globe and Mail, April 20, 1953, p. 13.

[84] Ibid.

[85] Jack Karr, "Showplace", Toronto Daily Star, April 18, 1953, p. 17.

[86] Herbert Whittaker, "Show Business", The Globe and Mail, May 18, 1953, p. 18.

[87] __________, "Jupiter Theatre, Inc.", A press release [Appendix D] circa January or February, 1954, p. 2.

[88] Herbert Whittaker, "Show Business", The Globe and Mail, December 4, 1952, p. 25.

[89] __________, "Jupiter Theatre Presents a Season of Six Outstanding Plays", Brochure publicizing the second season, 1952 to 1953.

[90] Herbert Whittaker, "A New Season Burgeoning: Actors Will Be 'In the Money'", The Globe and Mail, August 29, 1953, p. 12. Little other information exists as to the exact expenditure, attendance or income for the second season.

CHAPTER VI

JUPITER THEATRE'S FINAL SEASON:
OCTOBER 19, 1953 TO JANUARY 16, 1954

The second season left the board in a predicament. On the one hand, Jupiter was perceived as the theatre in Toronto, credited with injecting renewed vitality into a generally flagging theatre scene and serving as a measure for professional standards; on the other hand, the previous two seasons showed a budget deficit. If Jupiter was to become commercially profitable, the price of tickets had to be increased or the run of the show extended - neither of which was possible nor desirable. The only other possibility was to abandon the Museum Theatre, their home for the past two years, and find a new venue for their productions. Due to the limited availability of performance venues in Toronto, Jupiter was unable to find one space that suited all their needs. To that end, the board opted for the use of two separate spaces: The Theatre-at-Ryerson, for what the board considered to be more intimate productions, and the prestigious Royal Alexandra Theatre, for the more ambitious ones. The board explained the move to its patrons in the brochure advertising the third season:

> Jupiter felt that it must free itself from the shackles of a tiny stage and present its plays on stages that would give full scope to the talents of its directors and technicians. Jupiter's new

> stages will enable the theatre to offer its audiences professional staging in the fullest sense of the word.[1]

The Royal Alexandra Theatre, which opened on August 26, 1907, was to be "the finest theatre on the continent."[2] It rose in "French provincial grandeur"[3] on King Street, west of University Avenue. Inside this 1,481 seat theatre, the walls are covered with French tapestries and underneath these is rosewood panelling. "In contrast, the chalk-white, sculptured facades and trim touched with glittering gold-leaf, succeed in setting off the [two] balconies, loges [four on either side of the auditorium] and high, ornamented ceiling."[4] A crystal chandelier hung "from a central ceiling point"[5] illuminates an original ceiling mural by F.S. Challener - a mythological scene depicting "'Venus and Attendants Meeting Adonis and Eros'."[6] The traditional, high arched proscenium stands "in imposing guilded elegance,"[7] approximately thirty-eight feet wide, forty high, and thirty-eight deep, with a full fly gallery and plenty of wing space. The theatre also possesses perfect acoustics; in fact, it was believed that such acoustics could not be built - "Lady Luck" had obviously played a vital role.[8]

The Jupiter Theatre was quite enthusiastic about its new relationship with the Royal Alexandra because the union of the two was mutually beneficial. The Royal Alexandra, a professional house, was left with an ever increasing number of vacancies in its season because many of the road shows from England and the States did not survive the touring circuit. To counterbalance its financial deficit, the direct result of this void, the Royal Alexandra looked for a permanent resident company. The Jupiter had, by then, grown sufficiently in stature, and since it was looking for a larger space to perform in, the two seemed suited to each other. To solidify the partnership, the Royal Alexandra donated \$3,200.00[9] to Jupiter in aid of their new venture - a financial contribution which was desperately needed.

The second venue, the Theatre-at-Ryerson, constructed as part of Upper Canada's Normal School, represented Jupiter's move to keep up with the current trend in theatre: open staging. Nathan Cohen provides a detailed description of the Ryerson, its pros and cons:

> The theatre there is a semi-circular auditorium, with a vaulted ceiling, stained-glass windows, and byzantine-like pillars. Instead of a stage, we find a dais or slightly-raised platform. There are no curtains, and the lights are directed toward the playing-space from balcony boxes on both sides and from the ceiling. The room's height discourages any sensation of intimacy, and also causes an odd acoustical distortion: voices tend to sound blurred, and rather hollow (booming), making it difficult for the actor to achieve precise enunciation and effective tone range. The room clearly does not favor plays conceived for proscenium arch and four-wall presentation. People judging open theatre by naturalistic plays are likely to imagine the technique ineffectual, when the real problem is one of finding dramas that can be performed in open theatre style. Shakespeare's plays, the Greek and French classics, would seem the most adaptable.[10]

Jupiter was in the midst of the new trend in North America to explore the various possibilities of open staging:

> The tremendous effectiveness and popularity of open staging has recently been attested to by Brooks Atkinson, the New York Times critic, when he wrote, "In fact, the whole theory of the proscenium stage which has dominated the English speaking stage since the Restoration has begun to crumble. Not only Shakespeare, but modern playwriting needs the poetic freedom of some sort of platform stage."[11]

The audiences, as well as the actors and directors, had experienced the freedom of this new convention at the Shakespearean Festival at Stratford and at the Melody Fair in Toronto and were ready for more.

The aesthetic potential notwithstanding, the main purpose for the new venues was monetary in nature. The Theatre-at-Ryerson, with three hundred seats at a cost of two dollars per ticket, in a ten evening run could gross six thousand dollars. The Royal Alexandra in a six evening and two matinee run, with its 1,481 seats, could gross approximately twenty-seven thousand dollars (tickets ranging in price from one to three dollars).[12]

The prospect of financial security, the ever increasing audiences, and "hubris"[13] propelled Jupiter into what they hoped would be "the big time."[14] All the while, preparations were being made for an even more dynamic and ambitious season:

> Jupiter promises you an exciting new season of drama - Christopher Fry, Ibsen and Shakespeare at the Royal Alexandra Theatre; three new Canadian plays and two outstanding plays from the theatres of Austria and the United States in Jupiter's new Theatre-at-Ryerson. To ensure the highest

> standards for the season, Jupiter has engaged the services of Leonard Crainford, the British producer-director-manager....Working under Mr. Crainford will be a distinguished group of actors, directors, technicians and designers which will ensure a standard of excellence surpassing by far Jupiter's past successful seasons.[15]

This, Jupiter's third season, was expanded to include eight regularly scheduled shows: Ring Round the Moon, a Christopher Fry adaptation of Jean Anouilh's play L'Invitation au Chateau; Herman Bahr's The Concert; Lister Sinclair's The Blood is Strong; Ibsen's Peer Gynt; Len Peterson's Never Shoot a Devil; Shakespeare's Hamlet; Ted Allan's Answer to a Question; and the Louis O. Coxe and Robert Chapman adaptation[16] of the Herman Melville novel Billy Budd. But, as before, changes were made in the advertised season - Pirandello's Right You Are! (If You Think So) replaced The Concert and Noel Coward's Relative Values replaced Peer Gynt.

Because Jupiter was forced to suspend operations partway through this season, the productions which were completed included: Ring Round the Moon at the Royal Alexandra, with a one week hold over, Right You Are and The Blood is Strong at Ryerson, and back at the Royal Alexandra, Relative Values, the last play to be produced by Jupiter Theatre.

As part of their constant striving to maintain a professional quality in their work, Jupiter acquired the services of Leonard Crainford to assume the responsibility of general manager. His most impressive credentials were outlined in the program for Ring Round the Moon:

> Leonard Crainford...comes from Britain to Canada with a wide experience and a high reputation as producer, manager and director. There are few jobs in the professional theatre that Mr. Crainford has not held. Recently he was concerned with the Festival of Britain in 1951 as its Chief Organizing Secretary and earlier had run the world-famous Shakespeare Memorial Theatre at Stratford-Upon-Avon, England for a number of years....Mr. Crainford is renowned as a lecturer and dramatic coach and as an adjudicator. In Britain he has been a broadcaster and recently has appeared on TV.[17]

For their first show at the Royal Alexandra Theatre, an adaptation of Jean Anouilh's L'Invitation au Chateau, Jupiter combined the talents of Christopher Fry, a playwright whose work was very popular in Toronto, Sydney Newman, who had designed exquisite sets for Blue is for Mourning and Summer and Smoke, and Leonard Crainford, the new general manager and director.

Along with this talented production staff, Jupiter assembled a very strong cast which included: Bruce Belfrace (Joshua), an international actor who appeared "in more than 500 plays, 100 movies and innumerable radio and TV plays,"[18] including "D'Angelus," "First and Forever," and "Libel" on CBLT; Douglas Rain (Hugo and Frederic), who returned to Canada from the Old Vic Theatre to understudy "Alec Guinness in Richard III at the Stratford Shakespeare Festival;"[19] Margaret Griffin (Diana Messerschmann), a Canadian actress who performed with the Ottawa Summer Theatre, the Canadian Repertory Theatre, and the summer theatre in Oakville; Joy Lafleur (Lady India), from the Montreal

Repertory Company; David Gardner (Patrice Bomhells), a regular with Jupiter; Margaret Braidwood (Madame Desmermortes), a newly arrived actress from the Royal Alexandra Theatre in Blackwood, England. Also, Josephine Barrington (Capulet), who "served her apprenticeship with Hart House Little Theatre in such notable company as Andrew Allen, Jane Mallett, and Raymond Massey,"[20] and who had performed with many of the stock companies in Ontario; Larry McCance (Messerschmann), a very active theatre person who had "played widely diversified roles with the CBC 'Stage' series, Ford Theatre, CBC Wednesday night dramas, the New Play Society"[21] and held numerous positions with Jupiter such as actor, stage manager, and designer; Drew Thompson (Romainiulle), a performer with the Everyman Theatre, a Canadian touring company, and co-founder of a stock company, the International Theatre; Toby Robins (Isabelle), another Canadian performer who appeared with many companies: New Play Society, Straw Hat Players, Bermuda Theatre - as well as appearing on "Kraft TV Theatre, Ford Theatre, Stage, CBC Wednesday Night;"[22] Jane Mallett (Isabelle's Mother), who appeared in Jupiter's The Show-Off; and many other talented performers.

Herbert Whittaker reported on the enthusiasm of moving to the prestigious Royal Alexandra that "the Jupiter people are confident that their show will prove a Royal Alexandra-sized show;"[23] that Jupiter was doing everything possible to prepare by having five rehearsals on the new stage space, three of which were dress rehearsals; and that this production had a great deal of money lavished on it in order to insure that this show was of the same professional, polished quality as the productions from New York and London that audiences were accustomed to seeing at the Royal Alexandra.

For the first time Jupiter was in a position to combine high quality productions with an excellent stage space. The end result was an artistic flexibility which allowed the presentation of "larger" shows with elaborate sets, such as the Sydney Newman design for Ring Round the Moon. Newman describes his set:

> It all takes place in an arboretum and the way I had created the greenhouse, I simply took two inch ribbons and suspended them from a batten and then hung them down spreading out so that they looked like mullions of glass...and then behind them was a cyclorama.[24]

Despite the much improved conditions, there was one major drawback with the facilities at the Royal Alexandra. Newman continues:

> The trouble was that the lighting was so poor that we couldn't get rid of the shadows of the mullions on the cyclorama, so it slightly destroyed the sense of an infinite, fairy tale quality that we were trying to get, and this structure...because it was an arboretum,...the basic design elements were a series of venetian blinds or slats because I wanted the light to hit through it to create shadows, bars on the people's faces. There was a revolve which turned that central structure and then there were tons of greenery, plants and things, all over the place.[25]

The critics were generally positive about Jupiter's first show at the Royal Alexandra:

> A remarkably scintillating affair...a production of which the Royal Alexandra management must have been proud to house.
>
> Rose MacDonald - The Toronto Telegram
>
> This fine production...like a very smart revue... in which wit, wisdom, and even pathos are introduced.
>
> Herbert Whittaker - The Globe and Mail
>
> A production of style, colour and good looks...
>
> Jack Karr - The Toronto Star
>
> This comedy sensation...a sparkling evening away from world cares and Tee Vium...Darken the Television, Silence the Radio; Beg, Borrow or Breakout the money--for a small investment in a ticket will pay off in laughs, chuckles, and a gay, gay, evening.
>
> Ken Johnson - The Toronto Telegram[26]

Even though the reviews were generally positive, interspersed throughout were subtle, negative comments: such as, "it turned out to be a production of color, good looks - and froth,"[27] or, "Crainford has set them off attractively and has manoeuvred them about the stage in a series of restless stage pictures."[28] or, "it [the set] is at least in the shapeless, timeless spirit of the play,"[29] and finally, "we are rash to call it a play. It is a charade, a divertissement, an entertainment with music and even a little dancing. It spins out its delights in a setting no more geographical than a backdrop, plays out little theatrical tricks for us and is always thinking of something new and unexpected to amuse us."[30]

Though it is difficult to ascertain the impact of these comments upon the audience, the reviews were not the wholesale endorsements Jupiter needed to support their rapid expansion, nor to fill the theatre. Of the available 11,848 tickets, only 4,189[31] were sold during the first week of the run. Ring Round the Moon, Jupiter's most expensive production to date, was playing to slightly more than one-third capacity houses. It was hoped that additional publicity and an extended run of one extra week would produce better results - and it did to a degree. The second week's attendance totalled 5,347.[32]

The gross receipts for the two weeks totalled $8,211.50;[33] expenditures from presenting this play in a union theatre totalled $8,153.03.[34] Jupiter's profit from Ring Round the Moon was $58.47,[35] a huge disappointment for all the time and effort that a production of this size entailed, and it was certainly not a propitious start to their third season.

The second play of the year, Eric Bentley's translation of Pirandello's Right You Are!, Jupiter's first presentation at the Theatre-at-Ryerson, did not fare any better. The reviews for their first attempt at an "open stage" production were mixed:

> Toronto audiences got their first introduction to Pirandello's Right You Are and to Jupiter Theatre's new home at Ryerson....Both provide a great deal of food for discussion which is a healthy state of affairs.
>
> Herbert Whittaker - The Globe and Mail[36]

While Whittaker was much more receptive to the new approach and delighted in the prospect of Right You Are and open staging stirring up the audience, Barb Whalen, critic for The Ryersonian was less amenable to Jupiter's attempts:

> Jupiter, we felt, did not use open stage to its

> advantage...only Laudisi talked to the audience and actually left the stage to carry the action of the play into the aisles...this seemed to be done only to allow the rest of the players to get on the curtainless stage without the audience seeing them.
>
> Barb Whalen - The Ryersonian[37]

Cohen and Karr found the play and the production filled with inconsistencies and ambiguities:

> The play is being appallingly staged. Right You Are demands a specific, carefully detailed picture of the various social positions of its characters. But the women's costumes, poor in color and cut, are deficient of any distinction, and the set props, jumbled and without style, give us no clue of the Italian surroundings or period. Far more damaging, by misinterpreting the nature of the play, Mr. Furst has dislodged it from its intellectual and theatrical moorings, and overlaid it with a coating of "business hokum" that smothers to death Pirandello's ironical humor and subtlety of impartial exposition. With the balance of sweet and sour fatally jarred, the show emerges as a welter of arch whimsies and forays into emotional bombast.
>
> Nathan Cohen - The Critic[38]

> These eager mummers have found a play which is less a play than it is a lively, animated debate, and just as intriguing as it is eventually exasperating.
>
> Jack Karr - Toronto Daily Star[39]

Audiences for Right You Are were very small. The final tally showed 344 paid admissions at the box office and 237 subscribers. Total revenue from the ten day run was $1,337.00; expenditures amounted to $3,265.00 - net loss $1,928.00.[40] A pattern was starting to emerge early in this third season: attendance was far below what was expected, the cost of productions could not be recovered from box office receipts, and the reviews were suddenly very critical of Jupiter's work. Leonard Crainford in his report was quite optimistic, stating that in his estimation the last production was "good"[41] and that it "proved most attractive and enjoyable to those few who attended."[42] He also made reference to the cast's condition, stating that they "bore up wonderfully under the circumstances and never once lowered their standard of performance."[43]

Jupiter's financial problems continued to intensify. As of November 24, 1953, in a financial statement issued to the board, Jupiter was $7,595 in arrears in "must" payments which were due by the end of the year and had outstanding loans, needed for operational expenditures, totalling another $7,200.[44] If the third show, again at Ryerson, drew as well as the Pirandello, the projected loss could be as high as $16,500[45] after three productions.

In an assessment of their current condition, Crainford made a strong recommendation to the board to reconsider the use of the Theatre-at-Ryerson as a venue:

> Given money and the freedom to make certain alterations in the auditorium, there is no doubt that this could be made into an attractive "open-stage" theatre. But there would still remain the poor and unknown situation of the [Polytechnical] Institute and the impossible task to isolate the theatre effectively from the noise and disturbance of the thriving Institute.[46]

The board hoped that the third show of the season, the premiering of another Sinclair play, would be as successful as the first and turn the fortunes for Jupiter. The Blood is Strong, set in the nineteenth century, centers around a family of Scottish immigrants and their efforts to start a new life in Nova Scotia. The mother and the children embrace their new-found life and home, but Murdock MacDonald, the father who is often in an "awful Old Testament mood,"[47] longs for their homeland, the Isle of Sky. He finally purchases tickets for the return voyage because "the precious things are there: his mortal soul and his God."[48] However, when a neighbour inherits land and money back in Ballachulish and offers his sheep for sale at an extremely reasonable price, Murdock simply cannot resist: "If I turn down an opportunity like this, I'd be flying in the face of Providence, which is a thing I'm not accustomed to do."[49]

Various opportunities and diversions continue to delay the MacDonalds' departure for Scotland, and the family continues to become more settled in Nova Scotia. Kate, the daughter, marries a young Canadian trapper who aspires to become a lawyer in Upper Canada. She, like her mother, embraces the challenges, her new home and her new lifestyle, and now perceives Nova Scotia as the "old homeland."

By the end of the play, Murdock, now an old man, widowed and alone, still longs for Scotland:

> From the long shieling in the misty island,
> Mountains divide us, and the waste of seas,
> But still the blood is strong, the heart is Highland,
> And we in dreams behold the Hebrides.[50]

An individual's strong attachment to his homeland is a universal concept, as prevalent during the 1800's as it is now, as is "the problem of the different attitudes of different generations," which are the same "no matter where people come from, where they are going or when."[51]

Leonard White, who directed the show, comments on the merits of the play:

> I suppose that the strength in it, for me, was in the coming together of the wide story: the historic element of the early Scots settlers in Cape Breton and yet told through very human characters. In other words, it wasn't just an historic piece....The language and the dialogue were very human--very good, rich characters.[52]

White, with the assistance of Leonard Crainford and other board members, assembled a cast which included Frank Peddie, well-known nationally because of his stage and radio performances. He was most famous at the time for his portrayal of "Father in the Monday through Friday noon producton of 'The Craigs'. He has been playing this role since the series originated in 1939."[53] Other members of the cast included: Ruth Springford from *The Biggest Thief in Town*; Margaret Griffen from *Ring Round the Moon*; Hugh Webster from *Galileo*; James [Jimmy] Doohan from *Summer and Smoke* and *The Show-Off*; Bob Barclay, who designed the lights for numerous Jupiter shows; Cecil Lindin; Christine Thomas; John Atkinson; Jonathan White; and Madeline Hussey.

The cast, under the guidance of Leonard White, managed to capture the required performance style needed for the acting space, and as for the set design:

> It was very much an open platform performance; there was very little setting - just a rough

> framework representing the house of the MacDonalds...furniture dotted about appropriately and very nicely costumed...by Marie Day [not listed in the program].[54]

The Blood is Strong was considerably more successful than the two previous shows, both financially and critically. Rose MacDonald of the Telegram praised Sinclair's efforts, remarking that he was able to "write with unselfish charm and a kindly, still keen sense of humor and, at moments a simple, touching pathos."[55] She went on to compliment the cast by stating that "the principal players interpret with rare understanding the characters of his [Sinclair's] Highland family."[56]

Herbert Whittaker opened his review with "To hear Frank Peddie recite, 'From the lone shieling of the lonely isle' is worth the price of admission."[57] He went on to point out the quality of acting on the part of the principals:

> For an actor like Mr. Peddie, who radiates integrity in every crease in his face, there could hardly be a better part. And there are in it those moments of recitation and Bible-reading which show the simplicity and strength of Mr. Peddie's acting talent.[58]

Of Ruth Springford, he said that she "has the look of patient strength that so well suits the wife of a pioneer"[59] and that she also has "the gift for Pawkish humor that is the gift of a true Scot, and her readings of the cryptic comments allowed her are always delightful."[60] James Doohan was considered to be a very versatile actor whose performance in this play continued to "increase our already high regard for his work,"[61] and Margaret

Griffen, as the daughter Kate, "never made a false move in bringing that young lady to the stage, illuminating her competence with touches of spirit."[62]

Even Nathan Cohen found some merit in this Sinclair play:

> Jupiter, Lister Sinclair, and Frank Peddie - their last joint effort, Socrates, was a minnow mistaken for a whale. Their current collaboration, The Blood is Strong, however, is a good sized trout, tastefully served by director Leonard White. It isn't epoch-making drama, but it deals with real problems and people and is marked by a genuine, if not especially probing, emotional understanding.[63]

He further wrote that "most of the time Mr. Sinclair's play has a winning authenticity which Mr. White translates into effective theatrical symbols."[64]

Again the problem of using the Theatre-at-Ryerson surfaced. Based on the recommendations that Crainford had made in his report after Right You Are!, the board suspended operations. Whittaker recorded his observations of the situation:

> The formidable atmosphere of Ryerson, redolent of Upper Canada, institutional life and disinfectant, proved too strong for the tender blossom of Canadian professional theatre....After two shows, it has been decided to abandon that part of the current season.[65]

Although no financial statements are available with a breakdown of expenditures and incomes for The Blood is Strong, reports imply that the production drew fairly large audiences but that neither the production nor the theatre at Ryerson College could bring in enough people to off-set the insurmountable debt that was starting to accumulate.

The fourth show, fortunately, was scheduled for the Royal Alexandra. Relative Values, the first Toronto production of a Noel Coward play, "was an attempt to get into the big commercial time or, at least, to establish a Canadian group on the chain which was dominated by...tours from the U.S."[66]

Another very capable cast was assembled for this show. Under Leonard White's direction, the company included John Colicos, who had played Lear at the Old Vic and was now making his first professional stage appearance in Toronto. At the time, he was best remembered for "his winning role as Best Actor in the University of Toronto Alumni Drama Club's production of In Good King Charles' Golden Days."[67] Also included were Eleanor Stuart, who had appeared at Stratford the previous summer; Douglas Rain from Ring Round the Moon; Pegi Brown and Guy Verney, both known for their work with the New Play Society; Rose Mary Sowby; Sydney Sturgess; Doris Gill; Alan Bertram; and Alan Caillou, a Britisher whose career as an actor had taken him to "such exotic-sounding spots as the British Somaliland, Somalia, Kenya and Abyssinia,"[66] and who was looking to Canada for a professional career. Since moving to Toronto, Caillou had performed with the Earle Grey Players and appeared in television and radio plays.

The play was received quite favourably by the critics. Under the headline "Tantalizing Coward Play Settles in at Royal Alex,"[69] Rose MacDonald praised the performances of all the actors, but made special mention of Colicos, Pegi Brown, and the newcomer, Sydney Sturgess.

Jack Karr's review was also positive:

> Coward may not be up to the same level of his pre-war efforts. But he has generated a good deal of earthy fun nonetheless and the Jupiter people are staging it with style and brash confidence.[70]

He made special mention of Eleanor Stuart, stating that she was precisely the kind of actress Coward had in mind when he created the character of the Countess of Marchwood, Pegi Brown - a "dazzling bit of work,"[71] and John Colicos - "a smooth and personable young actor."[72] Karr concluded his review with "while it [Relative Values] is far from the most intellectual thing Jupiter has done since it started up business three years ago, it seems to us to be one of the most highly entertaining."[73]

Herbert Whittaker, too, praised many of the actors for their fine performances, singling out Pegi Brown, Eleanor Stuart, Guy Verney, and John Colicos. He was, however, much less enthusiastic about this Coward play than were Karr and Macdonald. Whittaker opened his review with this observation:

> Noel Coward has been a staple of the theatrical trade for three decades now. In the twenties he drew audiences because he was a shocking example of what the world was coming to. In the thirties, the world had come to it and he spoke wittily for all of us. In the forties, audiences liked him because at least Mr. Coward hadn't changed - if everything else seemed to.
>
> And now here we are in the fifties, and here is Mr. Coward still turning out the plays that were witty in the thirties.[74]

Despite the generally good reviews, the play didn't draw as well as was hoped. Jupiter's debt continued to mount, and after Relative Values they were close to ten thousand dollars in arrears. The board agreed to suspend operations with the hope of renegotiating financial support and locating a new performance space - both difficult tasks. Jupiter had used the best possible theatres, but short of building their own, suitable performance spaces were just non-existent in Toronto. As for refinancing their enormous debt, Jupiter's competition and the venturesome reputation of the group became drawbacks. Peterson elaborates:

> We were not "establishment." We certainly wanted to continue producing, but the Crest Theatre and the Stratford Shakespearian Theatre were beginning to loom up over the horizon. We were considered radical and not quite safe. Sartre? Dalton Trumbo? Brecht? Lister Sinclair? Ted Allan? The Davises of the Crest and Guthrie of Stratford were Main Line. That's all the theatre we needed. Any money raised for theatre should go that way.[75]

Jupiter Theatre, despite a valiant effort to reorganize, simply could not continue. Born out of a sense of professionalism and commitment, the board of directors, which included John Drainie, Glen Frankfurter, William A. Hagon, Lorne Greene, Elspeth Hall, Len Peterson, and Edna Slater, assumed responsibility for all existing debts - nearly ten thousand dollars - and paid them all off at a hundred dollars a month.

After three years of operation, Jupiter Theatre, Inc., the first full-time professional theatre in Toronto, disbanded.

NOTES

[1] __________, "Jupiter Theatre...presents a season of eight outstanding plays," Brochure to publicize the third season.

[2] Information on the Royal Alexandra Theatre is derived from Stan Helleur, "Welcome to the Finest Theatre on the continent," in the program for Never Too Late, September 9, 1963 - the first production in Edwin Mirnish's newly renovated theatre - and from Mr. Simpson of the Royal Alexandra Theatre, July 13, 1983.

[3] Ibid.

[4] Ibid.

[5] Ibid.

[6] Ibid.

[7] Ibid.

[8] Ibid.

[9] Len Peterson, Letter to Author, Islington, Ontario, March 4, 1983.

[10] Nathan Cohen, The Critic (Vol. 11, No. 4, December 8, 1953), p. 1.

[11] __________, "Jupiter Theatre...presents a season of eight outstanding plays," The brochure.

[12] Author's calculations based on information in (_____, "Jupiter Theatre Inc.: Profitable Theatre - Night Plan for Organizations" [compiled after the completion of the second season]).

[13] Len Peterson, Letter to Author, Islington, Ontario, March 4, 1983.

[14] Ibid.

[15] __________, "Jupiter Theatre...", The brochure.

[16] An error exists in the publicity. The reference was "adapted for the stage of Coxe and Andrews," instead of Coxe and Chapman.

[17] __________, "Ring Round the Moon," The program for Jupiter's production, October 19, to October 24, 1953, at the Royal Alexandra Theatre.

[18] Ibid.

[19] Ibid.

[20] Ibid.

[21] Ibid.

[22] Ibid.

[23] Herbert Whittaker, "Show Business," The Globe and Mail, October 16, 1953, p. 13.

[24] Sydney Newman, Interview with Author, Toronto, Ontario, August 19, 1983.

[25] Ibid.

[26] __________, "Jupiter Theatre Inc.," A press release [Appendix D] circa January or February, 1954, p. 9.

[27] Jack Karr, "Showplace," Toronto Daily Star, October 20, 1953, p. 17.

[28] Ibid.

[29] Ibid.

[30] Herbert Whittaker, "Show Business," The Globe and Mail, October 20, 1953, p. 24.

[31] Leonard Crainford, "Jupiter Theatre, Incorporated: Season 1953-1954 (Second Report), November 30, 1953, p. 1.

[32] Ibid.

[33] Ibid.

[34] Ibid.

[35] Ibid.

[36] Herbert Whittaker, "Show Business," The Globe and Mail, November 12, 1953, p. 11.

[37] Barb Whalen, "Jupiter has Full House First Play at Rye

Good," The Ryersonian, December 2, 1953, p. 3.

[38] Nathan Cohen, The Critic (Vol. 11, No. 4, December 8, 1953), p. 2.

[39] Jack Karr, "Showplace," Toronto Daily Star, November 12, 1953, p. 23.

[40] Leonard Crainford, "Jupiter Theatre, Incorporated: Season 1953-1954," November 30, 1953, p. 1.

[41] Ibid.

[42] Ibid.

[43] Ibid.

[44] Ibid.

[45] Ibid.

[46] Ibid., p. 1.

[47] Lister Sinclair, The Blood is Strong (Agincourt: the Book Society of Canada Limited, 1956), p. 10.

[48] Ibid., p. 11.

[49] Ibid., p. 49.

[50] Ibid., p. 77.

[51] Ibid., p. 5.

[52] Leonard White, Taped Letter to Author, Newhaven, Sussex, England, July 7, 1983.

[53] Barb Whalen, "Blood is Strong by Sinclair on Ryerson's Stage December 2," The Ryersonian, December, 1953, pp. 15-16.

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[55] Rose MacDonald, "Even Flow of Wit, Charm, Pathos in The Blood is Strong," The Telegram, December 3, 1953, p. 5.

[56] Ibid.

[57] Herbert Whittaker, "Show Business," The Globe and Mail, December 3, 1953, p. 28.

[58] Ibid.

[59] Ibid.

[60] Ibid.

[61] Ibid.

[62] Ibid.

[63] Nathan Cohen, The Critic (Vol. 2, No. 5, January 8, 1954), pp. 1-2.

[64] Ibid.

[65] Herbert Whittaker, "Show Business," The Globe and Mail, December 21, 1953, p. 25.

[66] White, July 7, 1983.

[67] Betty Lee, Love and Whisky: The Story of the Dominion Drama Festival (Toronto: McClelland and Stewart, 1973), p. 282.

[68] __________, "Noel Coward Comedy Opens Monday," The Telegram, January 9, 1954, p. 14.

[69] Rose MacDonald, "Tantalizing Coward Play Settles on at Royal Alex," The Telegram, January 12, 1954, p. 16.

[70] Jack Karr, "Showplace," Toronto Daily Star, January 12, 1954, p. 16.

[71] Ibid.

[72] Ibid.

[73] Ibid.

[74] Herbert Whittaker, "Show Business," The Globe and Mail, January 12, 1954, p. 20.

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CHAPTER VII

SUMMARY AND CONCLUSION

The austere years of the depression and then the Second World War gave way to an economic and attitudinal shift in Canada at mid-century. Many national capabilities, previously built up to meet military needs, switched to peace-time expansion. Economic conditions improved and an affluence spread across the country. For the first time goods and services, once considered luxuries, now became common, everyday necessities. Though Canadians were required to devote more of their working time to pay for these needs, their acquisition also freed the work force to pursue other interests - cultural, educational, and recreational. The result was a Canadian renaissance. The arts were now perceived as being an important part of this new Canadian way of life, and their acceptance led to what could only be described as a cultural revolution.

In the midst of this awakening, theatre was experiencing a resurgence. In Ontario, amateur and semi-professional theatres, mostly summer repertory, sprang up due to many dedicated individuals who gave of their time and resources selflessly. In Toronto, however, the situation was slightly different. With the New Play Society limiting their productions to two shows per year, only Hart House and the Royal Alexandra Theatre were housing plays. Toronto was prime for a new theatre company. And, indeed, on September 29, 1951, in a press conference, a new theatre - Jupiter Theatre Incorporated - was introduced to Toronto, the result of a series of meetings which ultimately included Ed Parker, John Drainie, Joseph Schull, and Len Peterson.

As its mandate, this theatre presented three aims: to produce plays by Canadian writers in order to aid in the emergence of a Canadian voice in theatre; to present good quality plays which were both artistic and entertaining; and to build a professional theatre which employed the best talent and which aimed for the highest production standards.

The group selected the Royal Ontario Museum Theatre as the performance space that best met their immediate needs. They also selected their inaugural season; the performers, directors and designers for that season; and raised sufficient operating capital to start. This was a tumultuous period for Jupiter because of the many "highly opinionated" members on the board, all aspiring to present Toronto audiences with their idea of the best possible theatre. In their first season Jupiter presented plays - by Brecht, Trumbo, Sartre, and the first of two Sinclair plays - which showcased many aspiring young Canadian performers such as David Gardner, Lorne Greene, Norman Jewison, Christopher Plummer, and Donald Harron.

This formative year proved very positive for Jupiter. They survived the critics, the less-than-capacity houses, the modest financial resources, and attained very respectable artistic standards. They grew steadily in strength and conviction of purpose and by the end of the first year firmly established themselves as a group that took theatre very seriously.

The second season was one of continued hard work and growth. The length of this season was expanded to one hundred-and-two performances of eight plays, which included plays by O'Neill, George Kelly, two Christopher Fry's, and the premieres of two Canadian works - Ted Allan's The Moneymakers and Nathan Cohen's Blue is for Mourning,

Jupiter accomplished much during this year. Because of an interesting bill of fare, good publicity, and generally excellent work, their audience increased to over 30,000; three commercial artists were encouraged to design for the stage; Sydney Newman designed again, after a long hiatus; two shows were picked up by CBC television for broadcast; and, most importantly, Jupiter attained standards of production which were considered exceedingly high by the critics and by the performers as well.

There was much enthusiasm concerning the start of the third season (unfortunately not completed and their last), and there was much to be enthusiastic about. Again Jupiter expanded in their performance space, in length of season, and in personnel. To increase effectiveness, Jupiter acquired a managing director, Leonard Crainford, while Leonard White was hired to direct the shows.

For monetary reasons, the group chose two venues in which to present their plays: the Royal Alexandra, a 1,481 seat proscenium theatre, and the three-hundred seat, open-stage Theatre-at-Ryerson. The former was scheduled for the larger, more elaborate, productions; the latter for productions that required a more intimate rapport between actor and audience.

The proposed season included plays by Bahr, Ibsen, Pirandello, Coward, an adaptation of Jean Anouilh's L'Invitation au Chateau by Christopher Fry, an adaptation of Melville's Billy Budd, and three Canadian plays - the second Sinclair and Allan plays to be presented by Jupiter and a Len Peterson premiere. Only the Fry, Pirandello, Sinclair and Coward plays were produced.

Despite the changes and the zeal, audiences were not growing as quickly as the group had hoped, and the debt continued to mount. Jupiter was facing a financial crisis. In order to continue, new arrangements for money and performance space had to be negotiated. Unfortunately, Jupiter's "progressive" nature and the "mainstream" competition of Stratford and The Crest made this all but impossible. As a result, Jupiter suspended operations after the fourth show, disbanded as a theatre group, and the existing board paid off the accumulated debt.

Much speculation and varied opinions surround the collapse of Toronto's first full-time professional theatre. Based on the research and on the numerous conversations with participants, it is my opinion that Jupiter's demise cannot be attributed to any single factor but rather that it was the result of an accumulation of many factors. These factors could be divided into two categories: internal, those that were the direct responsibility of the group, and external, those beyond the group's control. The internal ones included scheduling, play selection, impatience, and early success.

Jupiter Theatre, Inc. was the first attempt by this group of individuals at running a theatre company. Due to inexperience, some errors were made at critical periods which served to undermine the group's intentions. For example, Galileo, their first show, was scheduled to open just before Christmas. Rather than drawing capacity crowds and establishing a huge audience, the scheduling of the show at this time had the opposite effect. People were preoccupied with the festive season, and since the play was not in keeping with the joyous spirit, many chose not to attend. At another crucial time, Jupiter had shows running simultaneously in two venues - at the Royal Alexandra and at Ryerson. Just when Jupiter drastically needed increased audiences, they fragmented the available theatre-going public with the result that both shows suffered.

In its play selection, Jupiter was at the vanguard of much of the new ideology expressed in the dramatic literature of Europe and the U.S., and plays like Galileo, The Lady's Not for Burning, A Sleep of Prisoners, Right You Are!, and the Canadian play Socrates were greeted enthusiastically by the group. However, they tended to contradict the times, to self-examine at a time when the nation was enjoying the freedom and excitement of prosperity.

As stated earlier, Jupiter was composed of many strong-willed individuals, all determined to expeditiously accomplish their goals. Unfortunately, they had little patience for a public that "lagged behind" and instead chose to force their audiences into accepting the new plays, concepts, and trends in theatre. This heavy-handed approach probably intimidated an already supportive audience.

However, Jupiter had many supporters, and its early success led to hubris. Len Peterson alluded to Jupiter's apparent readiness for "the big time," a gamble that, if successful, would insure the group's longevity. Unfortunately, the rapid expansion had the opposite effect.

Apart from these internal factors, it appears that Jupiter was also affected by external factors that could not be overcome entirely. The lack of adequate performance venues meant that their choices of performance spaces were compromises, and this ultimately cost Jupiter money. As mentioned, much of the expenditure during the first season was to acquire equipment, primarily lighting, which the Museum Theatre could not provide. The Royal Alexandra, though adequately equipped, was a union house, and as a result, union wages were paid to the resident technical staff - a huge financial drain. Both of the aforementioned locations were shared by other groups; Jupiter was unable to attach its name to a specific theatre in order that the audiences could associate name with space. Although Jupiter had done exceedingly well, financing was a constant problem. As Glen Frankfurter cited, "We couldn't produce professional shows on amateur budgets."

Another problem was the availability of personnel. Canada had a very limited pool of active theatre artists, many of whom were exhausting themselves physically and financially to keep Jupiter, as well as numerous amateur theatres, alive. With their abilities being recognized and appreciated internationally, and with Jupiter's New York connections, many Canadians were looking to the States to provide financial and career security for their efforts.

The final factor, which tends to overshadow the others in importance and which appears to be pivotal in the demise of Jupiter, was expectations. The performers, the directors, the critics, the audiences, and the board itself looked to Jupiter as the paragon of an indigenous theatre, the embodiment of the Canadian spirit - young, dynamic, free, receptive, highly idealistic, and yet maintaining contact with Britain and Europe: working closely with the U.S. but very determined to retain a strong nationalistic identity. These expectations, coupled with an impatience - a desire for instant achievement - caused many in the artistic community to look elsewhere. Jupiter was discarded in the pursuit of more lucrative ventures.

Jupiter also received competition from The Crest and Stratford. The Crest was primarily interested in staging plays of English origin as well as popular Broadway fare. It opened on January 5, 1954 with Richard of Bordeaux by Gordon Daviot and for thirteen years it continued with its intent of providing "repertory theatre in Toronto comparable with the best British repertory companies." (CTR 7, p. 17.)

The Stratford Shakespearean Festival, a brain-child of Tom Patterson, ostensibly started with the July, 1952 meeting between Tyrone Guthrie and the Stratford committee. With its summer festival spirit; with Tyrone Guthrie directing Alec Guiness as Richard III and Irene Worth as Helen in All's Well That Ends Well and Tany Moiseiwitch designing the sets and costumes; and, with Shakespeare's plays, Stratford presented Jupiter with some strong competition in fund raising. In fact, in four months, through a strong campaign, the Stratford committee raised $72,000.00. The Stratford Shakespearean Festival and the Crest, through their respective successes, contributed in part to Jupiter's demise.

As evidenced in the first chapter, Jupiter is often ignored in the entire spectrum of Canadian theatre; yet, its contributions have affected the course of theatre development in this country. To recapitulate, Jupiter marked a new era of growth in theatre, primarily in Ontario, that seemed to culminate with Expo '67; many of our professional actors and directors returned to Canada to derive an income from the profession while performers from other countries chose to start their careers here. With the establishment of a Canadian television network, many performers used the stage, especially Jupiter, to make the transition from radio to television acting. Toronto audiences were introduced to plays that would not have been produced by the amateur theatre. A new importance was placed upon commissioned Canadian works. Television and theatre combined to present "Canadian" productions for national broadcast. Writers, artists, and performers combined their separate talents in an attempt to create a distinct Canadian image in theatre. Finally, standards for "accepted" production were raised which ultimately benefited all theatres.

In 1950, Nathan Cohen addressed the theatre community:

> We must give more attention to the kind of theatre our labours are producing. We are in a unique position in Canada of being able to shape and guide, consciously, its [the theatre's] form and function.

Jupiter accepted the challenge, developed and reinforced it, and through the many people who were a part of Jupiter, passed it on to other theatre companies throughout Canada. Now, three and a half decades later, in a very young professional theatre history, Canada is in fact consciously shaping the form and function of its theatre.

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APPENDIX A

CAST LISTS, DIRECTORS, DESIGNERS, OPENING DATES, AND LOCATIONS FOR PLAYS PRESENTED BY

JUPITER THEATRE INC.

GALILEO - Bertolt Brecht

DATE: Dec. 14 - Dec. 22, 1951 DIRECTOR: Herbert Whittaker

LOCATION: Royal Ontario Museum Theatre DESIGNER: Herbert Whittaker

CAST

Role Played	Actor
Galileo	John Drainie
Andrea Sarti, a boy	Bernard Raxlen
Mrs. Sarti	Margot Christie
Ludovico Marsili	David Gardner
Priuli, Treasurer of the University	Peter Scott
Sagredo	John Scott
Virginia, Galileo's daughter	Aileen Seaton
Federgoni, Galileo's assistant	Irving Lerner
First Senator	Barton Stevenson
Second Senator	Leslie Rubie
The Doge	William Holland
Matti, an ironfounder	E.M. Margolese
The Philosopher, rector of the University.	Donald Glen
The Mathematician	Jack Merigold
Governess to the Prince	Jane Acker
First Court Lady	Hazeldine Hall
Second Court Lady	Jean Rae
Prince Cosmo di Medici	Perry Breslin
An Infuriated Monk	Hugh Webster
An Old Cardinal	John Atkinson
Christopher Clavius	George Robertson
Fulganzio, a Monk	Doug Haskins
A Secretary	Jack Merigold
Cardinal Barberini, later Pope Urban VIII.	Colin Eaton
Cardinal Bellarmini, the Inquisitor	Lorne Greene
Andrea	George Robertson

Characters in the Carnival

Ballad Singer	Ernest Adams
His Wife	Margot Lassner
His Boy	Stephen Breslin
Flute Player	Harry Standing
Mandolin Player	Alexander Ovcharuk
A Boy	Robert Beder
A Peasant	Hugh Webster
The Monk	Leslie Hall
The Street Girl	Hazeldine Hall
A Cobbler	William Holland
A Gentleman	Donald Glen
His Lady	Jean Rae
The Guard	Donald Glen
The Customs Officer	Leslie Rubie
Paolo	Robert Beder

THE BIGGEST THIEF IN TOWN - Dalton Trumbo

DATE: Jan. 25 - Feb. 9, 1952

DIRECTOR: Roeberta Beatty

LOCATION: Royal Ontario Museum Theatre

DESIGNER: Larry McCance

CAST

Role Played	Actor
Bert Hutchins	Budd Knapp
Horton Paige	Ed McNamara
Laurie Hutchins	Beth Robinson
Buddy Gwynne	Norman Jewison
Dr. Jay Stewart	Gerry Sarracini
Miss Tipton	Ruth Springford
Sam Wilkins	Sydney Brown
Dr. Rolfe Willow	Drew Crossan
Col. Jared Rumley	Neil LeRoy
Male Nurse	Jack Northmore
Male Nurse	Alex McKee

SOCRATES - Lister Sinclair

DATE: Feb. 22 - Mar. 1, 1952 DIRECTOR: Esse W. Ljungh

LOCATION: Royal Ontario Museum Theatre DESIGNER: Larry McCance

CAST

Role Played	Actor
Fisherman	Jack Northmore
Meletus	Doug Haskins
Aristophanes	Paul Kligman
Agathov	David Gardner
Megillus	Doug Master
First Farmer	Ivor Murillo
First Woman	Alice Mather
Second Farmer	Jack Mather
Second Woman	Margot Lassner
Lycon	Murray Westgate
Crito	Donald Glen
Anytus	Robert Christie
Alcibiades	Christopher Plummer
Phaedo	Ivan Thornley-Hall
Herald	Ed Holmes
Philip	Colin Eaton
Triptolemus	John Atkinson
Cyrus	Alex McKee
Xanthippe	Muriel Cuttell
Socrates	Frank Peddie
Appollodorus	Ed Holmes
Prinides	Jack Mather
Sergeant	Ivor Murillo
Kratinos	John Maddison
First Officer	Jack Northmore
Second Officer	Jack Mather
The Farm Women	Louise Ould, Hazeldine Hall
The Children	Sharon & Ronald Kristjanson

CRIME OF PASSION - Jean Paul Sartre

DATE: Apr. 18 - May 3, 1952

DIRECTOR: Edward Ludlum

LOCATION: Royal Ontario Museum Theatre

DESIGNER: Larry McCance

CAST

Role Played	Actor
Olga	Margot Lassner
Hugo	Donald Harron
Charles	John Frid
Franz	Leon Mangoff
Louis	John Drainie
Ivan	Charles Telling
Jessica	Honor Blackman
Georges	Ed McNamara
Slick	Paul Kligman
Hoederer	Lorne Greene
Karsky	William Needles
Prince Paul	David Gardner
Leon	Leslie Rubie

ANNA CHRISTIE - Eugene O'Neill

DATE: Oct. 17 - Nov. 1, 1952 DIRECTOR: Roeberta Beatty

LOCATION: Royal Ontario Museum Theatre DESIGNER: Penelope Geldart

CAST

Role Played	Actor
Johnny-the-Priest...........................	Jack Merigold
Longshoreman................................	Paul Lillico
A Postman...................................	Dick King
Larry, a bartender..........................	Samuel Sidlofsky
Chris Christopherson........................	Joseph Furst
Marthy Owen.................................	Lorna McLean
Anna Christopherson.........................	Deborah Cass
Mat Burke...................................	Tiff Findley
Johnson.....................................	Rex Sevenoaks

THE MONEYMAKERS - Ted Allan

DATE: Nov. 14 - Nov. 29, 1952

DIRECTOR: Aaron M. Frankel

LOCATION: Royal Ontario Museum Theatre

DESIGNER: Walter Hawley Yarwood

CAST

Role Played	Actor
Paul Finch	Lorne Greene
Maggie	June Duncan
Michael Bedford	John Drainie
Nicholas Lovell	Roy Partridge
Ralph Sherman	David Gardner
Manicurist	Mary Lou Collins
Barber	Rex Sevenoaks
Bootblack	Cal Whitehead
Julie Bedford	Kate Reid
Marge Lovell	Joanne Stout
Secretary	Billi Tyas

THE LADY'S NOT FOR BURNING - Christopher Fry

DATE: Jan. 16 - Jan. 31, 1953

DIRECTOR: John Barry Griffin

LOCATION: Royal Ontario Museum Theatre

DESIGNER: Harold Town

CAST

Role Played	Actor
Richard	Donald Harron
Thomas Mendip	Christopher Plummer
Alizon Eliot	Rosemary Sowby
Nicholas Devize	Richard Easton
Margaret Devize	Doris Gill
Humphrey Devize	David Gardner
Hebble Tyson	Stanley Mann
Jennett Jourdemayne	Katherine Blake
The Chaplain	Eric House
Edward Tappercoom	John Hardinge
Mathew Skipps	Alex McKee

BLUE IS FOR MOURNING - Nathan Cohen

DATE: Feb. 13 - Feb. 28, 1953 DIRECTOR: Jerome Mayer

LOCATION: Royal Ontario Museum Theatre DESIGNER: Sydney Newman

CAST

Role Played	Actor
Tom Walsh.................................	Eric House
Fred Sharkey..............................	Douglas Master
Molly Harris..............................	Cosette Lee
Angus McGregor............................	Donald McKee
Cora Baker................................	Jane Graham
Emma Baker................................	Doris Gill
Sarah Baker...............................	Barbara Cummings

SUMMER AND SMOKE - Tennessee Williams

DATE: Mar. 13 - Mar. 28, 1953 DIRECTOR: Henry Kaplan

LOCATION: Royal Ontario Museum Theatre DESIGNER: Sydney Newman

CAST

Role Played	Actor
Alma, as a child	Julie Allan
John, as a child	Garrick Hagon
Rev. Winemiller	Len Court
Mrs. Winemiller	Deborah Cass
John Buchanan, Jr	Murray Davis
Alma Winemiller	Aileen Seaton
Rosa Gonzales	Katherine Blake
Nellie Ewell	Kate Reid
Roger Doremus	Jack Merigold
Dr. John Buchanan, Sr	Paul Endersby
Mrs. Bassett	Barbara Hamilton
Vernon	Robert Barclay
Rosemary	Jane Graham
Dusty	Jerry Campbell
Gonzales	Joseph Furst
Archie Kramer	James Doohan

A SLEEP OF PRISONERS - Christopher Fry

DATE: Apr. 6 - Apr. 11, 1953

DIRECTOR: Leonard White

LOCATION: Royal Ontario Museum Theatre

DESIGNER: Lights only - Tom Nutt

CAST

Role Played	Actor
Pte. David King	Leonard White
Pte. Peter Able	Donald Harron
Cpl. Joseph Adams	Patrick Macnee
Pte. Tim Meadows	W.A. Brodie

THE SHOW-OFF - George Kelly

DATE: Apr. 17 - May 2, 1953

DIRECTOR: Robert Christie

LOCATION: Royal Ontario Museum Theatre

DESIGNER: Noreen Mallory

CAST

Role Played	Actor
Clara	Bea Lennard
Mrs. Fisher	Jane Mallett
Amy	Corinne Conley
Frank Hyland	Fred Diehl
Mr. Fisher	Douglas Master
Joe	James Doohan
Aubrey Piper	John Howe
Mr. Gill	Eric Clavering
Mr. Rogers	Sydney Brown

THE LADY'S NOT FOR BURNING - Christopher Fry
(Remount)

DATE: May 15 - May 30, 1953

DIRECTOR: John Barry Griffin

LOCATION: Hart House Theatre

DESIGNER: Harold Town

CAST

Role Played	Actor
Richard	Donald Harron
Thomas Mendip	Patrick Macnee
Alizon Eliot	Rosemary Sowby
Nicholas Devize	Richard Easton
Margaret Devize	Doris Gill
Humphrey Devize	David Gardner
Hebble Tyson	Stanley Mann
Jennett Jourdemayne	Katherine Blake
The Chaplain	Eric House
Edward Tappercoom	John Hardinge
Mathew Skipps	Leonard White

RING ROUND THE MOON - Christopher Fry

DATE: Oct. 19 - Oct. 24, 1953 &
Nov. 16 - Nov. 21, 1953

DIRECTOR: Leonard Crainford

LOCATION: Royal Alexandra Theatre

DESIGNER: Sydney Newman

CAST

Role Played	Actor
Joshua	Bruce Belfrage
Hugo	Douglas Rain
Frederic	Douglas Rain
Diana Messerschmann	Margaret (Nonnie) Griffin
Lady India	Joy Lafleur
Patrice Bombells	David Gardner
Madame Desmermortes	Margaret Braidwood
Capulat	Josephine Barrington
Messerschmann	Larry McCance
Romainville	Drew Thompson
Isabelle	Toby Robins
Her Mother	Jane Mallett
A General	Bruce Swerdfager
Guests at Party	Ida Nelson
	Ann Wilson
	Dulcie Talbot
	Ivor Jackson
	Ty Crawford
	Kenneth Logan

RIGHT YOU ARE! (IF YOU THINK SO) - Luigi Pirandello

DATE: Nov. 11 - Nov. 21, 1953

DIRECTOR: Joseph Furst

LOCATION: Theatre-at-Ryerson

DESIGNER: Celia Sutton

CAST

Role Played	Actor
The Governor	Colin Eaton
Centuri	Stephen Ker Appleby
Councillor Agazzi	Jerry Stovin
Dina	Sheila Craig
Amalia	Lois Ould
Lamberto Laudisi	Garth Magwood
Signor Ponza	James Doohan
Signora Ponza	Billi Tyas
Signora Frola	Karen Glahn
Signor Sirelli	Peter Scott
Signora Sirelli	Norma Renault
Signora Cinni	Ethel Skolnick
Signora Nenni	Wendy Aitken
Butler	Bill McNicol
Others	John Coulson
	John Browman
	Diana Dorken

THE BLOOD IS STRONG - Lister Sinclair

DATE: Dec. 2 - Dec. 12, 1953

DIRECTOR: Leonard White

LOCATION: Theatre-At-Ryerson

DESIGNER: Not credited
Costumes Only -
Marie Day

CAST

Role Played	Actor
Joe Three Fingers	Robert (Bob) Barclay
Barney Hanna	James Doohan
Mrs. MacDonald	Ruth Springford
Kate MacDonald	Margaret (Nonnie) Griffin
Murdock MacDonald	Frank Peddie
James MacDonald	Hugh Webster
Mrs. Reading	Christine Thomas
Mrs. Morrison	Madeline Hussey
Hector Morrison	John Atkinson
Mr. Reading	Cec Linder
A Sailor	Jonathan White
Guests	Stephanie Wellin
	Ann Shipman
	Walter Plinge
	Ty Crawford

RELATIVE VALUES - Noel Coward

DATE: Jan. 11 - Jan. 16, 1954

DIRECTOR: Leonard White

LOCATION: Royal Alexandra Theatre

DESIGNER: Not credited

CAST

Role Played	Actor
Crestwell	John Colicos
Alice	Rose Mary Sowby
Mrs. Moxton	Sydney Sturgess
Felicity	Eleanor Stuart
Lady Hayling	Doris Gill
Admiral Sir John Hayling	Alan Caillou
The Hon. Peter Ingleton	Guy Verney
The Earl of Marshwood	Douglas Rain
Miranda Frayle	Pegi Brown
Don Lucas	Alan Bertram

APPENDIX B

ACTORS IN ALPHABETICAL ORDER AND THE PLAYS THEY PERFORMED IN FOR

JUPITER THEATRE INC.

ACTORS WHO PERFORMED FOR JUPITER THEATRE INC.

Acker, Jane	Galileo
Adams, Ernest	Galileo
Aitken, Wendy	Right You Are
Allan, Julie	Summer and Smoke
Appleby, Stephen Ker	Right You Are
Atkinson, John	Galileo
	Socrates
	The Blood is Strong
Barclay, Robert (Bob)	Summer and Smoke
	The Blood is Strong
Barrington, Josephine	Ring Round the Moon
Beder, Robert	Galileo
	Galileo
Belfrage, Bruce	Ring Round the Moon
Bertram, Alan	Relative Values
Blackman, Honor	Crime of Passion
Blake, Katherine	The Lady's Not for Burning
	Summer and Smoke
Blake, Katherine	The Lady's Not for Burning (remount)
Braidwood, Margaret	Ring Round the Moon
Breslin, Perry	Galileo
Breslin, Stephen	Galileo
Brodie, W.A.	A Sleep of Prisoners
Browman, John	Right You Are
Brown, Pegi	Relative Values
Brown, Sydney	The Biggest Thief in Town
	The Show-Off
Caillou, Alan	Relative Values
Campbell, Jerry	Summer and Smoke
Cass, Deborah	Anna Christie
	Summer and Smoke
Christie, Margot	Galileo
Christie, Robert	Socrates
Clavering, Eric	The Show-Off
Colicos, John	Relative Values
Collins, Mary Lou	The Moneymakers
Coulson, John	Right You Are
Court, Len	Summer and Smoke
Craig, Sheila	Right You Are
Crawford, Ty	Ring Round the Moon
	The Blood is Strong
Crossan, Drew	The Biggest Thief in Town
Cummings, Barbara	Blue is for Mourning
Cuttell, Muriel	Socrates
Davis, Murray	Summer and Smoke
Diehl, Fred	The Show-Off

Doohan, James	The Show-Off
	Right You Are
	The Blood is Strong
	Summer and Smoke
Dorken, Diana	Right You Are
Drainie, John	Galileo
	Crime of Passion
	The Moneymakers
Duncan, June	The Moneymakers
Easton, Richard	The Lady's Not for Burning
	The Lady's Not for Burning (remount)
Eaton, Colin	Galileo
	Socrates
	Right You Are
Endersby, Paul	Summer and Smoke
Findley, Jeff	Anna Christie
Frid, John	Crime of Passion
Furst, Joseph	Anna Christie
	Summer and Smoke
Gardner, David	Galileo
	Socrates
	Crime of Passion
	The Moneymakers
	The Lady's Not for Burning
	The Lady's Not for Burning (remount)
	Ring Round the Moon
Gill, Doris	The Lady's Not for Burning
	Blue is for Mourning
	The Lady's Not for Burning (remount)
Glahn, Karen	Right You Are
Glen, Donald	Galileo
	Galileo
	Galileo
	Socrates
Garham, Jane	Blue is for Mourning
	Summer and Smoke
Greene, Lorne	Galileo
	Crime of Passion
	The Moneymakers
Griffin, Margaret (Nonnie)	The Blood is Strong
	Ring Round the Moon
Hagon, Garrick	Summer and Smoke
Hall, Hazeldine	Galileo
	Galileo
	Socrates
Hall, Leslie	Galileo
Hamilton, Barbara	Summer and Smoke
Hardinge, John	The Lady's Not for Burning
	The Lady's Not for Burning (remount)
Harron, Donald	Crime of Passion

	The Lady's Not for Burning
	A Sleep of Prisoners
	The Lady's Not for Burning (remount)
Haskins, Doug	Galileo
	Socrates
Holland, William	Galileo
	Galileo
Holmes, Ed	Socrates
	Socrates
House, Eric	The Lady's Not for Burning
	Blue is for Mourning
	The Lady's Not for Burning (remount)
Howe, John	The Show-Off
Hussey, Madeline	The Blood is Strong
Jackson, Ivor	Ring Round the Moon
Jewison, Norman	The Biggest Thief in Town
King, Dick	Anna Christie
Kligman, Paul	Socrates
	Crime of Passion
Knapp, Budd	The Biggest Thief in Town
Kristjanson, Ronald	Socrates
Kristjanson, Sharon	Socrates
Lafleur, Joy	Ring Round the Moon
Lassner, Margot	Galileo
	Socrates
	Crime of Passion
LeRoy, Neil	The Biggest Thief in Town
Lee, Cosette	Blue is for Mourning
Lennard, Bea	The Show-Off
Lerner, Irving	Galileo
Lillico, Paul	Anna Christie
Linder, Cec	The Blood is Strong
Logan, Kenneth	Ring Round the Moon
Macnee, Patrick	The Lady's Not for Burning (remount)
	A Sleep of Prisoners
Maddison, John	Socrates
Magwood, Garth	Right You Are
Mallett, Jane	Ring Round the Moon
	The Show-Off
Mangoff, Leon	Crime of Passion
Mann, Stanley	The Lady's Not for Burning
	The Lady's Not for Burning (remount)
Margolese, E.M.	Galileo
Master, Douglas	Socrates
	Blue is for Mourning
	The Show-Off
Mather, Alice	Socrates
Mather, Jack	Socrates
	Socrates
	Socrates

McCance, Larry	Ring Round the Moon
McKee, Alex	The Biggest Thief in Town
	Socrates
	The Lady's Not for Burning
McKee, Donald	Blue is for Mourning
McLean, Lorna	Anna Christie
McNamama, Ed	The Biggest Thief in Town
	Crime of Passion
McNicol, Bill	Right You Are
Merigold, Jack	Galileo
	Galileo
	Anna Christie
	Summer and Smoke
Murillo, Ivor	Socrates
	Socrates
Needles, William	Crime of Passion
Nelson, Ida	Ring Round the Moon
Northmore, Jack	The Biggest Thief in Town
	Socrates
	Socrates
Ould, Lois	Right You Are
	Socrates
Ovcharuk, Alexander	Galileo
Partridge, Roy	The Moneymakers
Peddie, Frank	Socrates
	The Blood is Strong
Plinge, Walter	The Blood is Strong
Plummer, Christopher	Socrates
	The Lady's Not for Burning
Rae, Jean	Galileo
	Galileo
Rain, Douglas	Ring Round the Moon
	Ring Round the Moon
	Relative Values
Raxlen, Bernard	Galileo
Reid, Kate	The Moneymakers
	Summer and Smoke
Renault, Norma	Right You Are
Robertson, George	Galileo
	Galileo
Robins, Toby	Ring Round the Moon
Robinson, Beth	The Biggest Thief in Town
Rubie, Leslie	Galileo
	Galileo
	Crime of Passion
Sarracini, Gerry	The Biggest Thief in Town
Scott, John	Galileo
Scott, Peter	Galileo
	Right You Are
Seaton, Aileen	Galileo

	Summer and Smoke
Sevenoaks, Rex	Anna Christie
	The Moneymakers
Shipman, Ann	The Blood is Strong
Sidlofsky, Samuel	Anna Christie
Skolnick, Ethel	Right You Are
Sowby, RoseMary	The Lady's Not for Burning
	The Lady's Not for Burning (remount)
	Relative Values
Springford, Ruth	The Biggest Thief in Town
	The Blood is Strong
Standing, Harry	Galileo
Stevenson, Barton	Galileo
Stout, Joanne	The Moneymakers
Stovin, Jerry	Right You Are
Stuart, Eleanor	Relative Values
Sturgess, Sydney	Relative Values
Swerdfager, Bruce	Ring Round the Moon
Talbot, Dulcie	Ring Round the Moon
Telling, Charles	Crime of Passion
Thomas, Christine	The Blood is Strong
Thompson, Drew	Ring Round the Moon
Thornley-Hall, Ivan	Socrates
Tyas, Billi	The Moneymakers
	Right You Are
Verney, Guy	Relative Values
Webster, Hugh	Galileo
	Galileo
	The Blood is Strong
Wellin, Stephanie	The Blood is Strong
Westgate, Murray	Socrates
White, Jonathan	The Blood is Strong
White, Leonard	A Sleep of Prisoners
	The Lady's Not for Burning (remount)
Whitehead, Cal	The Moneymakers
Wilson, Ann	Ring Round the Moon

APPENDIX C

COVER LETTER FOR THE THEATRE-NIGHT PLAN WITH THE PRINCIPAL AIMS OF JUPITER THEATRE OUTLINED.

JUPITER THEATRE INC.

47 Dundonald St.
Kingsdale 3748

Jupiter Theatre Inc. is a non-profit organization chartered by the Canadian government to establish a permanent Canadian professional theatre. The principal aims of Jupiter Theatre are:

1. To promote the production of plays by Canadian writers, to assist the emergence of a truly Canadian voice in the theatre.
2. To present plays of high calibre in entertainment and artistry which receive little recognition in Canada - plays which will attract a growing audience who recognize and love the theatre as a unique source of mature pleasure, quite different from the movies.
3. To build a professional theatre of quality, employing the best Canadian talent - a truly professional theatre in standards of production and rates of pay, and financially self-supporting.

If the Canadian theatre is to become a permanent institution, a growing audience must be developed. The active support of local organizations can be of vital importance in this regard. Jupiter Theatre believes that its theatre-night plan will encourage the active participation of organizations in the theatre. An outline of the theatre-night plan is enclosed for your consideration. The financial returns to participating are the largest possible.

Your favorable consideration of a Jupiter theatre-night in your organization's plans is earnestly requested. A theatre-night will provide an excellent and easy method of raising funds, while enabling your members and their friends to enjoy an evening of quality theatre. It is hoped that Jupiter Theatre may welcome your support during the coming season. We would be pleased to discuss a theatre-night with your executive or membership and provide any further information that may be required.

APPENDIX D

JUPITER THEATRE Prospectus printed after Relative Values, circa January or February, 1954.

JUPITER THEATRE INC.

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WHAT IT IS

Jupiter Theatre, Inc. is a non-profit organization founded by a few Canadian Theatre artists, and friends and supporters of theatre out of an honest desire on the part of its founders to see a fully professional theatre in operation in Toronto. The organization was incorporated in the Spring of 1951 under the Dominion Companies Act.

AIMS AND PURPOSES

1. To produce plays of repute, both classic and contemporary, and to promote the production of plays by Canadian dramatists.
2. To provide a medium for Canadian actors, directors, technicians, and members of allied arts contributing to the theatre.
3. To establish a professional theatre which eventually would be self-sustaining, and sufficiently remunerative to Canadian artists to preclude their loss to Canada through their departure for "greener" fields.
4. To furnish Toronto with theatre combining entertainment and quality with the highest professional standards.

THE NEED FOR SUCH THEATRE

There is an increasingly evident desire on the part of the Canadian public to not only see plays by Canadians, but to see Canadians produce, interpret and act out plays in their own way.

Toronto has a large and continually growing theatre-conscious public with an appreciation for good theatre -- productions of professional standards. Canadians of distinction and discrimination are more and more recognizing native talent of quality.

Jupiter Theatre's public has grown steadily from its small beginning in 1951. In the 1952-53 season it played 103 nights (nearly a third of the year) to an audience of approximately 33,000. In its present season audience attendance so far has reached approximately 51,000.

WHY JUPITER THEATRE?

While in no way depreciating the work of other theatre groups, we feel Jupiter Theatre warrants support because of:

(a) The high standards of production which it has maintained, and which have won wide acceptance by the public, critics, professional people and commercial theatre managers.

(b) The expressed desire of actors, writers, directors and technical people to work for and be associated with Jupiter Theatre.

(c) Jupiter has been and hopes to continue to be a medium in Canada for professional theatre artists - as well as the developing ground for theatre talent. Its high standards are evidenced by the fact that many of its 'graduates' are now, or have been, appearing on the boards of the leading New York and London theatres.

(d) The arduous efforts of this theatre group to maintain continuity of the highest professional Jupiter productions, oft times in the light of almost overwhelming odds.

WHY THE NEED FOR FUNDS?

1. To furnish working capital in order that the Jupiter group may be established on a financially sound basis, and to expand its activities.
2. To enable Jupiter to plan its season's programs, and to advantageously negotiate and make firm commitments for theatres, actors, costumes, etc. well in advance of its schedule.
3. To establish permanent Jupiter headquarters, under lease.
4. To add to its equipment of scenery, settings and other essentials of the theatre.

FINANCING

Jupiter Theatre, Inc. is a non-profit organization deriving its revenue from:

(a) Contributions from its founders and directors;

(b) Donations from individuals sympathetic to the development of Canadian professional theatre;

(c) Box office receipts.

Expenditures are authorized by the Board of Directors upon recommendation and approval of its General Manager.

Most modest operating costs to date have covered office rental and upkeep, together with the services of a General Manager and a secretary.

PAST OPERATION

Jupiter Theatre, Inc. was commenced with funds provided by a very few original foundation members.

Since then and up to the present time, in addition to its box office receipts, Jupiter has sought and obtained support from the ordinary theatre-lovers, by way of modest contributions -- with the thought of a greater number in the community pacticipating in the Canadian theatre movement. Without this support from its friends, directors and theatre-lovers at large, Jupiter could not have continued.

While sponsorship by only a small group of the community has enabled Jupiter to carry on its program, the project has gone past that stage and in order to continue to grow Jupiter must have the support of a larger and more influential public.

JUPITER'S ACCOMPLISHMENTS IN THE THEATRE

1951-1952

The first season of Jupiter Theatre opened December 14, 1951, and played for a total of 41 performances.

Four plays were produced at the Museum Theatre -- GALILEO by Bertolt Brecht, THE BIGGEST THIEF IN TOWN by Dalton Trumbo, SOCRATES by Lister Sinclair, AND CRIME PASSIONEL by Jean-Paul

Sartre.

Jupiter's 1951 season opened during the greatest snow storm Toronto had had in many years. Radio announcers on all stations were urging people to remain in their homes. But Jupiter survived it. Perhaps the most encouraging discovery made that year was that Canadians did want to see Canadian plays. Lister Sinclair's SOCRATES was the biggest hit of the season.

1952-1953

Jupiter's second season was more ambitious. It opened October 17th, 1952 and closed May 30th, 1953. Seven plays were presented, for a total of 102 performances.

The season included ANNA CHRISTIE by Eugene O'Neill, THE MONEYMAKERS by Ted Allan, THE LADY'S NOT FOR BURNING by Christopher Fry, BLUE IS FOR MOURNING by Nathan Cohen, SUMMER AND SMOKE by Tennessee Williams, THE SHOW-OFF by George Kelly, and A SLEEP OF PRISONERS by Christopher Fry. All of these plays were presented at the Museum Theatre, with the exception of A SLEEP OF PRISONERS which was presented at St. Andrew's Church, and a second presentation of THE LADY'S NOT FOR BURNING at Hart House.

The two Fry plays and again a Canadian play, Ted Allan's THE MONEYMAKERS, were the most popular with the audiences.

1953-1954

Jupiter's third season has seen the production of two plays at the Royal Alexandra Theatre. RING ROUND THE MOON by Jean Anouilh adapted to English by Chrostpher Fry, which had a return engagement, and Noel Coward's RELATIVE VALUES.

RIGHT YOU ARE by Luigi Pirandello and THE BLOOD IS STRONG by Lister Sinclair were performed at Theatre-at-Ryerson.

Two Canadian plays, NEVER SHOOT A DEVIL by Len Peterson and ANSWER TO A QUESTION by Ted Allan, are planned for later this season.

Again a Canadian play, by Lister Sinclair -- a stirring human-inteest story of Scots settlers in Cape Breton in the 80's, proved most popular with Toronto audiences, together with RING ROUND THE MOON with its return engagement at the Royal.

****

It seems most evident from the warm audience response that plays by Canadians have a particular appeal to Canadians -- THE BLOOD IS STRONG by Lister Sinclair, THE MONEYMAKERS by Ted Allan and SOCRATES by Lister Sinclair. Forthcoming productions by Jupiter of NEVER SHOOT A DEVIL by Len Peterson and ANSWER TO A QUESTION by Ted Allan -- two excellent plays according to our Executive Producer -- would indicate that Toronto does not lack the playwrights to furnish us with good material for good theatre. WE NOW NEED SUPPORT FOR OUR THEATRE AND OUR PLAYWRIGHTS!

SELECTION OF PLAYS AND CASTING

Jupiter's Board of Directors selects the plays after intensive reading and research of plays available for presentation. Many aspects of theatre are taken into consideration - availability of the plays, audience appeal, technical and theatre requirements, costs involved, and last but not least, in fact first, the quality of the play itself.

After selection of the plays, casting has been done by a committee composed of Messrs. John Drainie, Glen Frankfurter and Len Peterson, and the current director-producer, which judging from What The Critics Say (see following pages) has done an admirable job.

ACTORS AND DIRECTORS UNDER JUPITER

There are very few of Canada's outstanding actors who have not performed at one time or another for Jupiter. The list is too long to give here, but to mention a few:

Frank Peddie - Canada's perhaps best known radio character actor.

Katherine Blake - who came to Toronto after playing in the Sir Laurence Oliver productions of "Antony & Cleopatra" and "Caesar & Cleopatra" in London and New York.

Christopher Plummer - who following his Jupiter plays toured the United States - first with Edward Everett Horton and later with Katherine Cornell.

Lorne Greene - one of Jupiter's founders, now in New York with Katherine Cornell's new play.

Don Harron - who played in the New York Company of Fry's "Sleep of Prisoners", also did considerable radio and theatre performances in London, England, and last summer at Stratford, Ont. Festival played the leading role of Bertram in "All's Well".

John Drainie - another Jupiter founder - considered by many to be Canada's foremost radio actor.

Aileen Seaton - who provided Jupiter with a deeply moving and impressive star for last season's "Summer and Smoke".

Douglas Rain - played the lead in "Ring Round the Moon", and has performed in Winnipeg, Banff, London's Old Vic and at Stratford last summer as understudy to Alec Guinness.

Jupiter's stage directors have included such outstanding names as:

Esse Ljungh - one of the most famous names in Canadian radio - producer "blue chip" CBC and commercial programs.

Leonard White - British actor-director - who came from England both last year and this especially to work for Jupiter.

Herbert Whittaker - The "Globe and Mail" drama editor, who is also a director of wide experience - here and in Montreal.

Henry Kaplan - now producing on CBC-TV has directed numerous productions in the United States, in Bermuda and at home.

Leonard Crainford - Jupiter's present executive-producer who directed "Ring Round the Moon". Mr. Crainford was the former head of the Shakespeare Memorial Theatre and the Festival Company at Stratford-o Avon a few years ago, and was second-in-command of the 1951 Festival of Britain.

WHAT THE CRITICS SAY

"GALILEO"

"A stimulating and rewarding evening...Jupiter is not a company to be satisfied with the tawdry or the humdrum. Its players demonstrated a knowledge of stagecraft and a sense of discipline...."

JACK KARR -- The Star

"A near capacity audience braved last night's blizzard...well rewarded for their effort... Galileo is a powerful and challenging play. Jupiter people performed it with a relevance and significance."

E.G. WANGER -- The Globe and Mail

"There is reason to be appreciative of the new company for bringing plays of the calibre of the one which had its first performance here last night...a generally remarkable performance."

RONALD MACDONALD - The Telegram

"SOCRATES"

"Jupiter Theatre has finally stirred a breath of greatness...Mr. Sinclair's work is notable...[Frank] Peddie's gift as an actor...crowns the evening. Jupiter has assembled a cast which bristles with excellent men...all capable of a personal contribution to such a premiere."

HERBERT WHITTAKER -- The Globe and Mail

"CRIME PASSIONEL"

"Performance at Museum last night...struck this viewer as a credit to most of those concerned...after stage used with imagination...to this observer THERE WASN'T AN INFERIOR PERFORMANCE on the Museum's stage last night. For its parting shot at the Season, Jupiter...bows out for the summer in a grand manner...all in all a nice seasonal finale for Jupiter."

JACK KARR -- The Toronto Star

"Directed by Ed. Ludlum (young and talented director of five Broadway productions as well as numerous road and stock shows)...here from New York to do crime of Passion. Mr. Ludlow [says]...of acting talent - "While in New York we have some of the finest in the United States that doesn't mean New York always produces the best. I'd say the standard of acting in Toronto is of the highest quality. Up to now it has just not had enough work to allow it to ____"."

ROBERT NIELSON -- The Toronto Star

"RIGHT YOU ARE"

"Jupiter has provided an evening of some fascination...Joseph Frust in his direction...has drawn some first rate performances from his cast...intriguing theatre."

JACK KARR -- The Toronto Star

"THE BLOOD IS STRONG" "To hear Frank Peddie recite "From the lone shieling of the lonely isle" is worth the price of admission...but there is a great deal more for one's money in The Blood is strong...human and friendly...full of kindly observation of a proud folk...the director, the able Leonard White."

HERBERT WHITTAKER -- Globe & Mail

"RING ROUND THE MOON" "A remarkably scintillating affair...a production of which the Royal Alexandra management must have been proud to house."

ROSE MACDONALD -- The Toronto Telegram

"This fine production...like a very smart revue...in which wit, wisdom and even pathos are introduced..."

HERBERT WHITTAKER -- Globe & Mail

"A production of style, colour and good looks..."

JACK KARR -- The Toronto Star

"This comedy sensation...a sparkling evening away from worldly cares and Tee Vium...Darken the Television, Silence the Radio; Beg, Borrow or Break out the money -- for a small investment in a ticket will pay off in laughs, chuckles and a gay, gay evening...

KEN JOHNSON -- The Toronto Telegram

APPENDIX E

ORGANIZATIONAL PLAN FOR JUPITER THEATRE WITH AN OUTLINE OF GENERAL MANAGER AND EXECUTIVE PRODUCER RESPONSIBILITIES

JUPITER THEATRE

The Board Members should represent all spheres of influences, and the widest diversity of interest in the Arts, Culture, Music, etc., as well as Civic, Provincial, and maybe Federal interests in addition to Theatre folk as such. This means it could not meet 'on call' nor would it meet very frequently nor for long sessions.

The General Manager/Executive Producer should be able to look to two Directors especially authorized by the Board, one for general business and the other for theatre knowledge and experience to whom he could go for advice and support on day-to-day decisions and in any emergency, difficulty or crisis. Both Directors must have the full confidence of both Board and the Chief Executive himself and be easily accessible.

The Chief Executive would also be expected to seek the specialist advice available to him that is provided in the paricular knowledge and experience of the individual members of the Board.

Where the individual Directors continue to undertake executive and operational duties (because of the extreme shortage of Senior Staff, etc.) such duties must be considered as being performed for the GM/EP and as though on his or the office staff to ensure coordination, absence of over-lapping and for his complete knowledge and information.

The legal business of the Board, as a Board, would continue to be conducted by the Board Secretary, and all cheques, legal documents, etc., would continue to be signed by the Directors. Those signing should be readily accessible.

To enable the Board to reach decisions quickly, with full information before them and in the light of all the facts and conditions, the Chief Executive Officer would prepare for submission to the Board, and circulate in advance whenever possible, programmes and plans for seasons, plays and venues, budgets for both individual shows and seasonal reports and interim statements of account, and schemes and suggestions of all kinds.

The GM/EP would be in attendance at all Board Meetings.

Committees of the Board could and should be set up to cover and organize activities outside the running of the theatre business proper both for its support and financial aid.

JUPITER THEATRE

CHAIRMAN	THE BOARD	SECRETARY TO THE BOARD
AUTHORIZED DIRECTOR	CHAIRMAN	AUTHORIZED DIRECTOR
GENERAL MANAGER (ADMINISTRATOR)	at first can be one Official	EXECUTIVE PRODUCER (PROMOTION MANAGER)

IN GENERAL: responsible for the efficient, economic and smooth running of the entire organization; directly controlling and supervising the administrative, financial, contractual and legal business of the Jupiter Theatre Inc. in presenting the productions, shows, etc. and also the control and conduct of the theatres, halls, etc. in which the presentations are housed; also for the care, comfort and safety of the public and all patrons, the arrangements for and the conditions of its complete enjoyment and for the securing and maintaining of audiences and support.

IN GENERAL: to put into active operation the programme of productions, shows and other presentations approved by the Board and in so doing maintaining and raising the standards of performance and technical and artistic presentation and by coordination and forward planning to achieve care of operation and every possible economy consistent with such standards; responsible for control and discipline of all artists, technical and stage maintenance of all equipment and stocks.

IN SOME DETAIL (not complete):

- Contracts with: 'Buildings'
  Directors
  Designers
  Artists
  Technical
  Other Staffs

  and all arrangements and business attendant thereon.
- Control, supervision of personnel.
- Production expenditure
  General expenditure
  Front house expenditure
  Office expenditure
- Payment of all accounts
- Payment of salaries, honorariums, wages.
- Keeping of accounts
- 'House' Management
- Box Office: Ushers
  Programmes
  Refreshments, etc.
- Preparation of Returns
- Members: Foundation
  Subscription
- Publicity and Printing:
  Press
  Posters
  Display
  Editorial, etc.
- etc., etc.

IN SOME DETAIL (not complete):

- Engagement of: Directors
  Designers
  Actors
  Musicians
  Stage and Technical Staff
- Preparation, development and final approval of all visual, artistic and technical aspects of all presentations and productions, etc. in full cooperation with Directors, Designers, etc.
- Control and disposition of all technical departments and staffs, etc.
- First control of all expenditures in these departments.
- The keeping of all artistic and technical records of all productions, etc.
- The keeping of all records and details of Directors, Designers, Actors, Staff, etc., parts played.
- The Executive Producer must watch every performance of each production or arrange for a deputy so to do.
- etc., etc.

APPENDIX F

PHOTOGRAPHS OF JUPITER THEATRE, INC. BOARD, VENUES, AND PRODUCTIONS

DESCRIPTION

Photo

1. Jupiter Theatre, Inc. Board of Directors: (back row, l to r) Glen Frankfurter, John Drainie, Edna Slatter, Paul Kligman, (seated, l to r) Len Peterson, George Robertson, Lorne Greene. [Courtesy of Metropolitan Toronto Library Board.]

2. Entrance to Theatre-at-Ryerson [Note: Jupiter Theatre sign on left of entrance] on Gould and Victoria. [Courtesy of Ryerson Polytechnical Institute Archives.]

3. Theatre-at-Ryerson: Stage. [Courtesy of Ryerson Polytechnical Institute Archives.]

4. Theatre-at-Ryerson: Auditorium. [Courtesy of Ryerson Polytechnical Institute Archives.]

5. Entrance to Royal Alexandra Theatre on King Street, west of University Avenue (circa 1939). [Courtesy of Metropolitan Toronto Library Board.]

6. Royal Alexandra Theatre: Stage (circa 1935). [Courtesy of Metropolitan Toronto Library Board.]

7. Rendering for Galileo set. Herbert Whittaker design. [Courtesy of Metropolitan Toronto Library Board.]

8. John Drainie as Galileo, Jupiter Theatre, 1951. [H. Whittaker Collection; Courtesy of Metropolitan Toronto Library Board.]

9. Socrates, Jupiter Theatre, 1952. (l to r) Donald Glen, David Gardner, Frank Peddie (actor behind Peddie unidentified), Paul Kligman. [Courtesy of Metropolitan Toronto Library Board.]

10. David Gardner fitted for Socrates. (l to r) Lister Sinclair, playwright; David Gardner, Barbara McNabb, costumer. [Courtesy of Metropolitan Toronto Library Board.]

11. Crime of Passion, Jupiter Theatre, 1952. (l to r) Margot Lasner, Lorne Greene, Donald Haron, Honor Blackman. [Photo by Russ Norman; Courtesy of Metropolitan Toronto Library Board.]

12. Crime of Passion. (l to r) Donald Harron; Edward Ludlum, director; Honor Blackman. [H. Whittaker Collection; Courtesy of Metropolitan Toronto Library.]

13. The Lady's Not for Burning, Jupiter Theatre, 1953. (l to r) Doris Gill, David Gardner, Alex McKee, Richard Easton, John Harding, Christopher Plummer. Sets and costumes by Harold Town. [Courtesy of Metropolitan Toronto Library Board.]

14. The Lady's Not for Burning. (l to r) David Gardner, Richard Easton, Katherine Blake, Christopher Plummer, Donald Harron, Rosemary Sowby, Stanley Mann, Eric House. [Courtesy of Metropolitan Toronto Library Board.]

15. The Lady's Not for Burning. (l to r) Rosemary Sowby, Donald Harron, Richard Easton, Christopher Plummer, Katherine Blake, Stanley Mann, Doris Gill. [Courtesy of Metropolitan Toronto Library Board.]

16. Blue is for Mourning, Jupiter Theatre, 1953. (l to r) Donald McKee, Jane Graham, Barbara Cummings. Sydney Newman, designer. [Courtesy of Metropolitan Toronto Library Board.]

17. Blue is for Mourning. (l to r) Jane Graham, Eric House. [Courtesy of Metropolitan Toronto Library Board.]

18. Blue is for Mourning. (l to r) Cosette Lee, Doris Gill. [Courtesy of Metropolitan Toronto Library Board.]

19. A Sleep of Prisoners, Jupiter Theatre, 1953. (l to r) Donald Harron, Patrick Macnee, Leonard White. [H. Whittaker Collection; Courtesy of Metropolitan Toronto Library Board.]

20. The Show-Off, Jupiter Theatre, 1953. (l to r) John Howe, Eric Clavering, Bea Lennard. [H. Whittaker Collection; Courtesy of Metropolitan Toronto Library Board.]

21. The Show-Off. (l to r) Corinne Conley, John Howe, Jane Mallett, Bea Lennard, Fred Diehl. [H. Whittaker Collection; Courtesy of Metropolitan Toronto Library Board.]

22. The Show-Off. (l to r) Jane Mellett, Corinne Conley, John Howe, Douglas Master, James Doohan. [H. Whittaker Collection; Courtesy of Metropolitan Toronto Library Board.]

23. Ring Round the Moon, Jupiter Theatre, 1953. (l to r) Bruce Belfrage, Douglas Rain, Toby Robins, Margaret Braidwood, Margaret Griffin, Joy Lafeur, Drew Thompson, Jane Mallett, Josephine Barrington, David Gardner, Larry McCance. Sydney Newman, designer. [Photograph by Page Toles; Courtesy of Metropolitan Toronto Library Board.]

24. Ring Round the Moon. (l to r) Toby Robins, Douglas Rain. [H. Whittaker Collection; Courtesy of Metropolitan Toronto Library Board.]

25. Ring Round the Moon (the Tango). (l to r) Joy Lafleur, David Gardner. [Courtesy of Metropolitan Toronto Library Board.]

26. Ring Round the Moon. (l to r) Drew Thompson, David Gardner, Douglas Rain. [Photo by Page Toles; Courtesy of Metropolitan Toronto Library Board.]

27. Ring Round the Moon (Hugo and Frederick). Douglas Rain. [H. Whittaker Collection; Courtesy of Metropolitan Toronto Library Board.]